

MUSICAL AMERICA



Edited by *John F. Freund*

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SAINT-SAENS LAUDS OUR MUSICAL TASTE

NEW YORKERS GIVE BANQUET IN HONOR OF FRENCH COMPOSER.

In After Dinner-Speech He Declares Everything Beautiful in Music and Art is Appreciated in America—Other Musicians Speak.

Camille Saint-Saëns, the French composer, whose visit to America will end shortly, was the guest of honor at a reception at the Lotos Club Saturday night. All the prominent musicians of the city attended the reception.

The entertainment consisted of a dinner, followed by music. Saint-Saëns's favorite selections were rendered. The menus for the banquet were most artistic. They were of parchment, with a picture of Saint-Saëns, surrounded by symbolic figures taken from his operas in the centre. In the border were printed the names of the numerous operas and of the orchestral, choral, and vocal selections which Saint-Saëns has produced.

Chester S. Lord, vice-president of the club, presided at the banquet. Mr. Lord called upon Hermann Klein to welcome Saint-Saëns to the club in "his own language." Mr. Klein, who studied under Saint-Saëns, speaking in French, said in part:

"Your visit to this country has been long and patiently waited for. Its success has been demonstrated by the attendance at your concerts. Your reception by the press has been distinguished both for its unanimity and warmth. But even more astonishing has been the reception by the general public, who know comparatively nothing of the works of art that constitute the record of your genius.

"The visit to America of a composer of your supreme talent and universal renown ought to produce a very important effect upon music and art generally, and the production of French music in this country particularly."

Mr. Klein also announced that Mr. Conried had agreed to produce at the Metropolitan Opera next season Saint-Saëns's opera "Henry VIII," whose premiere in the Paris Opera on March 5, 1885, called forth a warm eulogium for its author from Gounod. Mr. Klein intimated that before then Saint-Saëns's "Helene" may be produced here.

Before Saint-Saëns arose to reply to this greeting Mr. Lord called upon the diners to toast the continued health and

(Continued on page 4)

SAINT-SAENS SAILS.

Eminent Composer will Hasten to Egypt "In Order to Get Warm."

Camille Saint-Saëns sailed on Thursday for Europe. On his arrival in Paris he will immediately prepare for a visit to Egypt, whither he goes as the guest of the brother of the Khedive, who has been one of his pupils. The composer stated before leaving that he intended to make a record run to Egypt "in order to get warm," as he had not been comfortable a single day this winter. He added that this visit to America would be his last in a professional capacity.

"I may return purely as a matter of pleasure, to renew the many charming friendships I have made while here, but never as a conductor or pianist," he said.



LILLIAN NORDICA

Mme. Nordica Returned from Europe Last Week Entirely Recovered from the Illness which Prevented Her from Singing at Covent Garden (see page 4).

BASSI ACCEPTS OFFER.

Hammerstein's New York Tenor to Sing in Covent Garden Opera.

The first plum that has come to any of the artists of the Manhattan Grand Opera Company on account of the successes of the last fortnight was handed out this week to Bassi, the new Italian tenor. By a cable message he was engaged to become one of the leading tenors of the Covent Garden Opera in London for the Spring and Fall seasons of 1907, 1908 and 1909.

As such an engagement in Europe will not interfere with Bassi's obligations at the Manhattan Opera House he will accept. He has never sung at Covent Garden before and the offer is due to the glowing accounts cabled to Europe after his first appearance in "Aida" last week.

YOUNG MUSICIAN MISSING.

Member of the Philadelphia Orchestra Disappears Mysteriously.

PHILADELPHIA, Dec. 27.—Fritz Scheel, conductor of the Philadelphia Orchestra, appealed yesterday to Mayor Weaver personally to find Frank S. Morton, one of the first violins of the orchestra, who has been missing since Friday last. Last night detectives started to make a thorough search, and telegrams were sent in all directions.

On Friday evening the young man—he is twenty-four—attended a dinner given by Mr. Scheel to the members of the orchestra. The orchestra had a rehearsal on the following day, but Morton did not report. His absence then, however, caused no alarm, but when two more days passed his friends became greatly worried.

PLANS FOR HARVARD'S NEW MUSIC BUILDING

STEPS TAKEN TO INCREASE FUND TO ESTABLISH FINE STRUCTURE.

Will Contain Hall for Chamber Concerts, Lectures and Organ Recitals and Suitable Rooms for Class Work—Prof. Paine's Ideas Followed.

BOSTON, Dec. 26.—Steps were taken this week to increase the fund established for the construction of a new building to be devoted to the instruction of music at Harvard University. The friends of music are asked to establish a memorial in the form of a building which shall be to the musical life of the University what the Phillips Brooks House has become to its religious life, namely, a meeting place and a centre of inspiration and work for all who are interested in music.

It is proposed to construct a building to be used by the Department of Music, and also by all the musical societies of the university. The plans for such a building were carefully worked out by architects, under the direction of Professor John K. Paine before his death. The main features of the plan are these: A hall (capable of seating 500) for chamber concerts, lectures, concerts by the Pierian Sodality, Glee Club and other college societies, organ recitals and organ practice; a smaller hall (to seat 250) for rehearsals, lectures, etc.; seven smaller rooms for class work and for the use of the Pierian, Glee Club, Banjo and Mandolin Club and the Musical Club.

The combined use of the building by the department of music and the musical societies can be easily arranged, for all the work of instruction is done in the morning or early afternoon, the building being thus left free for the use of the musical societies in the late afternoon and evening. There will also be a large social living room for the use of all who are interested in music, a large room for the musical library, and two rooms for the use of the professors of music.

The "Official Register" of Hartford University states that "The aim of the division of music is two-fold: (1) To provide a thorough training for students who intend to follow the musical profession as teachers and composers; (2) To offer a course of technical study to those who wish to devote themselves chiefly to musical criticism and literature, and for the cultivation of musical taste."

Harvard was the first university in America to recognize music as being part of a liberal education, and to allow music to be presented as a study counting for credit at the entrance examinations, and this year such an examination was taken by seventeen students. At present there is no place where the department of music can give the best instruction to its students, especially in harmony, fugue, etc., which require the use of an organ. The present quarters are small and noisy, and the site of the proposed building, between Holmes Field and the Agassiz Museum, has been always being quiet.

Mr. Campanari Leaves the Manhattan.

As the result of differences which arose between Leandro Campanari and members of the orchestra at the Manhattan Opera House, Mr. Campanari last week resigned as conductor. He will shortly begin a violin recital tour under the direction of George M. Robinson.

NOTABLE EVENING OF MUSIC IN NEW YORK

ROSENTHAL AND LHEVINNE PLAY AT SUNDAY NIGHT OPERA CONCERTS.

Two Great Pianists Heard, One at the Metropolitan and the Other at the Manhattan, in Programmes of Unusual Interest

With Rosenthal at the Metropolitan and Lhévinne at the Manhattan Opera House concerts, Sunday night was, in many respects, one of the most notable evenings of music New York has had this season.

An incident which marked the concert in Mr. Conried's temple added to the interest of the occasion. When Camille Saint-Saëns, the French composer, took his seat in one of the boxes, the orchestra, under Nahan Franko's direction, gave a prolonged fanfare to honor the distinguished visitor.

Joseph Lhévinne, the Russian pianist, added to the favorable impression he had already made in America by his superb performance in Mr. Hammerstein's new opera house. With him on the programme were Mme. Arta, Charles Dalmores, Mario Ancona and Mme. Donalda. Mr. Lhévinne played the dainty Glück-Brahms gavotte, Chopin's etude, op. 25, No. 10, in B minor, and the brilliant Schütz-Eyler arrangement of Strauss's "The Beautiful Blue Danube."

Mr. Lhévinne brought his engaging art to the deep appreciation of his auditors, who gave him a most enthusiastic reception. The charm and grace of his playing, the facility with which he overcame the technical intricacies of the numbers presented and his qualities of true musicianship, so evident in everything he does, made his performance notable. Before his appearance on the stage, Mr. Lhévinne sat in one of the proscenium boxes, enjoying the concert as much as did anyone in the audience.

At the Metropolitan Moriz Rosenthal held his great audience spellbound by his prodigious technique and wonderfully finished style. He played Chopin's "Romanze and Rondo" and the "Humoreske and Fugato" on themes by Johann Strauss. He received many enthusiastic recalls. The other soloists were Mme. Louise Homer and Anton van Rooy.

MUSICIAN BUYS REAL ESTATE.

Elvin Singer Purchases Apartment House on Fashionable Street in Detroit.

DETROIT, MICH., Dec. 24.—Elvin Singer, the well-known vocalist and teacher of this city, has bought the apartment house at the southeast corner of Woodward and Hendrie avenues. The price paid was about \$32,000 cash.

The building is a three-story, solid brick structure of recent date. It is divided into six apartments. Mr. Singer purchased the property as an investment.

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RUSSIAN COMPOSER MAKES DEBUT

Alexander Scriabine Plays His Concerto at Russian Symphony Orchestra's Second Concert In Carnegie Hall



THE Russian Symphony Orchestra's second concert of the season in Carnegie Hall, New York, on Thursday of last week, was notable for the debut in this country of Alexander Scriabine, the distinguished Russian composer, and the presentation of several works never before heard in America. The occasion was rendered still more interesting by the appearance of Wassily Safonoff of the Philharmonic Society as conductor for Mr. Scriabine's pianoforte concerto, which was played by the composer.

The orchestral novelties brought forward by Modest Altschuler and his associates were Glazounoff's third symphony and Rachmaninoff's "Tzigane" capriccio.

Mr. Scriabine, who was a fellow-student with Lhévinne, Petschnikoff, Rachmaninoff and Modest Altschuler at the Moscow Conservatory of Music when Mr. Safonoff was the director of that institution, is best known in this country for his nocturne for the left hand alone and other salon pieces.

His concerto proved to be a rather uneven and unconvincing work, containing in the melodious slow movement much sparkling ornamentation in the piano part that was essentially pianistic and effective, while the last movement reveals a lack of proper adjustment between the solo voice and the orchestra. As a whole, it is not distinguished by profundity of conception, though it is by no means lacking in poetic charm.

As a pianist, Mr. Scriabine possesses a crisp, accurate technique and clarity and elegance in rapid passage work. In addition to the concerto he played his nocturne for left hand, which Lhévinne featured in his programmes last season, a mazurka in E minor and an etude in D sharp minor, also of his own composition. In these all the brilliant qualities of his playing were well exhibited. A better opportunity to form a just estimate of his powers as a pianist will be afforded by his recital in Mendelssohn Hall on January 3.

Glazounoff's third symphony was awaited with interest by those who had been impressed by his fifth, as performed a few days before by the Boston Symphony Orchestra. While containing much attractive thematic material, however, and showing characteristic skill and finesse in workmanship, it failed to command any deep interest. It reveals decidedly less inspiration than other Glazounoff works heard in this country.

Press comments:

"Mr. Scriabine proved himself a pianist of excellent gifts—good technique and musical instincts."—New York "Evening Post."

"In the intimacy of exclusive drawing room recital, such as the real Chopin was confined to, this Russian of exquisite sensibilities should be one of the most delightful of living artists."—New York "Evening Sun."

"He (Scriabine) is evidently ill at ease in the large form, and strives with little success to fill it with an appropriate or dignified content. Scriabine the composer has provided Scriabine the pianist with matter well suited to his style, which is brilliant, crisp and clear."—New York "Times."

IRWIN E. HASSELL PLAYS AT HIPPODROME

Pianist Has Great Success at the Sunday Night Concert of Liberati's Band.

A Christmas spirit of gayety animated everyone at the concert given by Liberati and his band in the auditorium of the New York Hippodrome on Sunday. It was a large audience, prepared to enjoy itself. That it did so was quite evident from the applause which followed each number, and its manifest desire to hear "just another one" at the conclusion of the programme, which, by the way, was both varied and melodious.

The band played with admirable precision and sonority. Some of the leader's own marches were given, as well as others by Giordano, Ziehrer, Ponderelli, Thomas, Lunby and De Koven and a euphonium solo by E. Giannone. Mr. Liberati's rendering of the cornet solo "Pyramids" and De Koven's "Oh Promise Me" afforded the audience great pleasure, to which it gave full expression.

Mme. Noldi sang the "Inflammatus" from Rossini's "Stabat Mater."

Admirable as was the rest of the programme, the most interesting number of the evening was Irwin E. Hassell's rendering of Liszt's twelfth "Hungarian Rhapsodie." Mr. Hassell's touch, which combines firmness and plasticity to a marked degree, is his best asset. By means of it he produces effects of light and shade of dynamic gradation which are rarely attained by even our greatest artists. He was accorded an enthusiastic welcome.

Carl Griener to Play in Brooklyn.

Carl Griener, the noted 'cellist, will give a recital, with the Griener 'Cello Quartette, at Plymouth Church, Brooklyn, on January 9. On January 17 he is to start on his tour of the West with his own company, and will give his first two concerts in Washington.

ENTHUSIASM AT THE SAFONOFF CONCERT

"CHRISTMAS EVE" SUITE FINELY PLAYED BY PHILHARMONIC SOCIETY.

Conductor's Magnetism Holds Players and Audience — "Tannhäuser" Overture Warmly Received — Alois Burgstaller Suffers from Hoarseness.

Whatever may have been the opinion of the audience of last Saturday's Philharmonic concert, the orchestra enjoyed itself. Mr. Safonoff's magnetism worked like wine in the veins of his musicians, so that they played with a fire and enthusiasm that swept along in its all-powerful embrace both players and listeners.

The Rimsky-Korsakoff suite, "Christmas Eve," which formed the first number on the programme, is a work well calculated to display all the best points of Mr. Safonoff's conducting. While not of enchainment interest in every movement, it is a work of merit, and even of superb beauty in spots. A chorus and church-bell in the last movement, an unusual feature in the orchestral suite, are brought into play.

A manifest tendency on the part of the audience to cry "bravo" evinced itself on the close of the "Tannhäuser" overture, a tendency which warred with the American audience's habit of well-controlled admiration. The conductor was recalled again and again. Of no avail were his eloquent gestures explaining that not to him, but to his men, was all honor due. The reading was a remarkably clear one, of great climatic force, but whether Wagner intended his brasses to be so prominent, or the tempo as slow as Mr. Safonoff took it, is to be doubted.

The next orchestral number, the Prelude to the third act of the "Meistersinger," though rendered with exquisite taste and feeling, failed to win as much enthusiasm from the audience as the "Tannhäuser" number—so much for the discretion of the public.

Alois Burgstaller, the soloist of the evening, was evidently suffering from severe hoarseness, so that perhaps criticism should be suspended. As to his numbers, the love song from "Die Walküre," and Walther's "Prize Song" from "Die Meistersinger," these are works unsuited to the concert hall, and do not afford a true medium for the expression of Mr. Burgstaller's art, so often shown in his charming rendering of Schubert and Schumann songs.

This enjoyable concert closed with the spirited "Ride of the Valkyries."

From Easton, Pa.

Mr. John C. Freund.

New York.

My Dear Sir: While I am a busy business man, I (and the members of my family) find much pleasure in reading your paper which reaches me each Saturday—I am pleased that such a valuable paper is now published in New York.

Wishing you continued success for MUSICAL AMERICA, I am,

Yours sincerely,

GEORGE B. NEVIN.

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LHEVINNE ACCLAIMED BY CHICAGO CRITICS

NOTABLE PERFORMANCES WITH THE
SYMPHONY ORCHESTRA
LAUDED.

Russian Pianist's Interpretations of Beethoven, at
Concerts Given to Honor Memory of that Com-
poser, Receive High Commendation.

CHICAGO, Dec. 26.—When Josef Lhévinne returns here for his first recital at the end of January, he can be sure of an overflow house and an enthusiastic greeting. The great Russian has just shown Chicagoans that the Berlin critics spoke advisedly when they called him the greatest living exponent of Beethoven. Lhévinne was the soloist at the Beethoven anniversary concerts of the Chicago Orchestra, and his playing of the Emperor concerto stands as the musical sensation of the season here.

Writing of the performance in the "Record-Herald," Frederic Griswold says: "Seldom do local concert-goers have an opportunity to listen to a performer who obliterates his own personality and who concentrates his entire attention on the general artistic effect to such an extent as did Josef Lhévinne yesterday with the Thomas Orchestra. Never for an instant was there a hint of obtrusive virtuosity. Not once did the soloist separate his tone from that of the main body of instruments. His reading was that of one who understands the entire score and who desired that the composer's message should be transmitted to the auditors as directly and unostentatiously as possible."

The "Daily Journal" said: "The Emperor concerto was devoutly and reverently played by Josef Lhévinne. His tone was sympathetic, almost lyric, in quality. His conception of the concerto was dignified and lofty."

Millar Ular in the Chicago "Examiner" wrote: "Lhévinne gave such a reading of the 'Emperor' concerto as is seldom heard. It was big, heroic Beethoven playing, with the sureness of perfect strength and perfect technique. Lhévinne has no traces of pose. He plays without mannerisms or affectation. And everything he does is marked by the same breadth of style and beauty of tone."

The great audience at both concerts gave the pianist a remarkable ovation, and he was forced to appease them with an encore, which he did with a stunning performance of the Saint-Saëns transcription of the "Dance of the Dervishes" from Beethoven's "Ruins of Athens."

CARUSO BUYS LAND.

Famous Tenor Pays \$10,000 for Estate
in Putnam County for Game Preserve.

WHITE PLAINS, N. Y., Dec. 24.—Enrico Caruso, the Metropolitan Opera House tenor, has purchased 530 acres of land in Putnam County, where, according to report, he will lay out a game preserve.

The deal was made through Frank A. Boland, attorney for the singer, and the price, it is said, was \$10,000. The estate is located between Cold Spring and Carmel and on it are a farmhouse and other buildings.

Fagnani to Sing in Opera.

Fagnani, the Italian baritone, who created such enthusiasm for his splendid singing at the recent Sunday evening concerts at the Hippodrome, has been engaged for the San Carlo Opera Company of New Orleans. R. E. Johnston, his manager, announces that Signor Fagnani will appear in some special performances with this company in January. The art of this young singer made such an impression that his worth was instantly recognized. Fagnani, long schooled in European opera, begins here what promises to be a very successful career.

CHILD PRODIGY TO GIVE RECITAL HERE



MIECIO HORSZOWSKI

Boy Pianist Who Created a Sensation in Milan, Rome and South America. He will be Heard in Recital to-morrow Night in Carnegie Hall. Renowned Musicians Proclaim him to be a "Second Mozart."

Miecio Horszowski, who created such a furor in Vienna, Milan, Rome and South America during this year, and who gave a private recital in Steinway Hall to a small number of musicians and scientists a few days ago, will appear in recital in Carnegie Hall tomorrow (Sunday) evening, at 8.15

p. m., and Sunday afternoon, January 6, at 3 p. m. Horszowski, although only thirteen years of age, will, on both occasions, play the usual classical recital programme. He has been proclaimed by Sgambati, Joachim and others as a second Mozart.

ELLEN BEACH YAW MAKES FAST RUN

Has to Charter Special Train to Reach
Cleveland in Time to Keep
Engagement.

CLEVELAND, Dec. 24.—Ellen Beach Yaw sang dinnerless and supperless at the Grays' Armory Wednesday night, after paying \$365 to the Lake Shore Railroad for a nerve-racking ride that she might sing here and fulfill her contract. A special train which she chartered in Buffalo, after missing any regular train that would have brought her here in time, made the distance in three hours and fourteen minutes, at an average of just about a mile a minute.

On Tuesday Miss Yaw sang in Boston. She had her Cleveland engagement in mind and wasted no time dressing for the street. She allowed herself to be thrown into a warm wrap and was then hustled off to the train, where she might dress at leisure en route. At Albany she was dressed for the street and had had a bite to eat, but missed the train that would have brought her here in time. Then it was arranged that as soon as she stepped off the train at Buffalo there would be a special in waiting to hurry her to this city.

Baskets for the excursion had been forgotten and so Miss Yaw went hungry. She arrived here at 8:30, and no time was lost in reaching the armory.

Nordica's Birthplace Loses Keeper.

FARMINGTON, ME., Dec. 25.—Alexander Forsythe, who has been custodian of the farm on which Mme. Nordica was born, is dead in Stoneham, Mass., where he spent his Winters. He had shown many visitors the room in which Nordica was born. He tried to induce the singer to buy the place so it might not pass to strangers, but she refused.

ROSENTHAL PLAYS IN PHILADELPHIA

NOTED PIANIST RECEIVES OVATION
AS SOLOIST WITH SCHEEL'S
ORCHESTRA.

Delights Hearers with Brilliant Performance of
Chopin Concerto—Programme Characterized by
High Order of Excellence Throughout.

PHILADELPHIA, Dec. 24.—The Philadelphia Orchestra, conducted by Fritz Scheel, had the assistance of Moriz Rosenthal in its tenth pair of concerts last week.

The great pianist chose the Chopin concerto in F minor as his programme number, and his interpretation of this familiar work was a revelation of keen insight into its poetic beauties. In the slow movement his wide range of tonal resources and fine poise enabled him to present a picture well balanced and of exquisite tints and shades. Comment on this artist's technical attainments is entirely superfluous. Suffice it to say that his absolute mastery of his instrument made his performance of the concerto a brilliant achievement in every sense. The audience's appreciation manifested itself in applause that amounted to a veritable ovation.

The orchestra's principal offering was Brahms's third symphony, which was played with a nicety of phrasing, a finesse of execution and a broad intellectual grasp that made it one of the most enjoyable performances that Mr. Scheel has conducted this season. Bossi's "Intermezzo Goldoni" and the overture to Wagner's "Der Fliegende Holländer" were the other numbers. The playing of the organization was marked throughout by a verve and zest and a vitality of tone that were refreshing and inspiring. Mr. Scheel directed with his well-known authority of style and interpretation.

CARNEGIE HALL HAS ITS CHRISTMAS JOY

Big Tree, a Bigger Check and Lots of
Toys for Sons and Daughters
of the Attaches.

Carnegie Hall has a little Christmas all its own every year. There comes a check from somewhere—nobody knows—and there follows a tree the like of which no Musical Art scenario ever knew. Manager Louis Salter had to throw the double stage doors in Fifty-sixth street wide open Monday morning to let the forest giant in. If the tree was a yard or two longer than ever before, why shouldn't it be so? Mr. Salter's ring finger was gleaming with a brand-new diamond that Thomas Holahan, the dean of the Carnegie ushers, had in a neat speech presented on behalf of his hall-mates just before they opened the front of the house for Saturday's Philharmonic.

All day long Monday a mothers' meeting from the families associated with the Carnegie Hall staff had that tree in charge. There are thirty-five families among them. On Tuesday, when they invited in their men folks and children, there were nuts and candy, an orange, an apple and a toy for every mother's son and every father's daughter of them all, to say nothing of the turkey for every family's dinner. The girls had a little the better of the show. There were twenty fancy dolls prepared for them. But if the boys only numbered fifteen, their mothers at any rate smuggled into Mr. Salter's office fifteen of the largest Teddy bears yet exhibited in captivity.

The Singer.—"There is a heavy tragedian in the other room. He is rehearsing. Every once in a while I hear him shout 'Quarter! Quarter!'"

The Poet.—"Sh! Be careful. First thing you know he will be in here trying to borrow it."—Chicago "Daily News."

MELBA TO APPEAR NEXT WEDNESDAY

Noted Soprano Will Make Her Début at
the Manhattan Opera House in
"La Traviata."

Mme. Melba, who arrives in New York to-day (Saturday), will make her first appearance at the Manhattan Opera House next Wednesday evening in Verdi's "La Traviata." Her principal associates in the production will be Amadeo Bassi as *Alfred* and Maurice Renaud as *Georg Germont*.

On Monday "Il Trovatore" will be revived, with Mme. Russ, the Countess di Ceneros, Charles Dalmores and Paolo Seveilhac in the leading rôles. On New Year's night "Aida" will be repeated, with the same cast as on Christmas night, while Mme. Bressler-Gianoli and the Messrs. Dalmores and Ancona will again be heard in "Carmen" on Friday.

On Saturday afternoon Donizetti's "L'Elisir d'Amore" will be sung, with Mme. Pinkert and the Messrs. Bonci, Seveilhac and Giliert. In the evening "La Traviata" will be repeated at popular prices, with Mme. Donalda as *Violetta*.

MINOLFI LEAVES MANHATTAN

Hammerstein Finds Engagement for One
Performance Long Enough.

Signor Minoifi, the baritone, who recently came over from Italy on a hurry call as a supposed prize for the Manhattan Opera House, is no longer a member of Oscar Hammerstein's forces.

He sang "for one consecutive night," as Mr. Hammerstein expresses it, in the first production of "Lucia di Lammermoor." That sufficed the manager. He informed the baritone that when a singer impresses him unfavorably at first he makes no experiments. Signor Minoifi is thus a victim of the same fate that befell Fernand Soubeyran, the French tenor, at the Metropolitan Opera House a few weeks ago.



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MME. NORDICA ARRIVES ENTIRELY RECOVERED

RETURNS FROM EUROPE LOOKING PARTICULARLY WELL AND HAPPY.

Recuperates from Attack of Influenza that Interfered with Her Plans in England—Will Make Her Only Appearance in New York January 8.

In excellent health and entirely recovered from the attack of influenza from which she suffered in London last month, Mme. Lillian Nordica arrived from England Friday of last week on the *Kaiser Wilhelm II.* to prepare for her forthcoming tour in concert under the management of R. E. Johnston. Mme. Nordica was met at the pier by her sister, Mrs. Walker, and went immediately to the Hotel Manhattan. This week she went to her country house in Ardsley on the Hudson.

It was reported when the *Kaiser Wilhelm II.* arrived at her dock that Mme. Nordica had been ill during the voyage, but the appearance of the prima donna on deck looking particularly well and happy dispelled all such reports. Romaine Simmons, her representative, was also at the pier to meet the singer.

Mme. Nordica's sister, Mrs. Walker, said that the prima donna was looking forward eagerly to her coming tour and her subsequent appearance in grand opera. "I have seldom seen Mme. Nordica looking better," said her sister, "and the first thing she said on arriving was that she had entirely recovered and was delighted to be back in America, where she will be kept busy from now until time for her Summer vacation, which is many months off."

"The slight attack of influenza which caused Mme. Nordica to leave London and go to the South of England has entirely disappeared, and she feels that her trip abroad benefited her very much, and made her only the more anxious to return and take up her numerous engagements. After a few days' rest in Ardsley Mme. Nordica will return to New York and prepare for her tour."

Mme. Nordica will make her only New York appearance this season in Carnegie Hall, January 8, when she will have the assistance of the New York Philharmonic Society, Wassily Safonoff, conductor, and Charles Pearson Anthony, pianist.

PAUR ORCHESTRA WINS NEW LAURELS

Emma Eames the Soloist at Last Pair of Concerts Given by Pittsburgh Organization.

PITTSBURG, Dec. 24.—Emil Paur and his men were given an ovation by one of the largest audiences of the season at the Carnegie Music Hall on Friday evening, and similar enthusiasm prevailed at the repetition of the concert on Saturday afternoon. The soloist was Emma Eames, of the Metropolitan Opera Company.

The programme was well arranged. A stirring performance of Dvorak's "Carnival" overture was the opening feature, and the favor with which it was received presaged the spontaneous outbursts of applause evoked by Schubert's unfinished symphony. The spirit of poetry that pervaded the orchestra's playing of the first movement of this work made a deep impression, while the second movement was given with even more charm and finish. Saint-Saëns' "Le Rouet d'Omphale," which opened the second part of the programme, was a happy selection. It was given in a manner well nigh perfect. The audience sat fairly spell-bound as the last notes floated delicately from the violins.

The ballet music from "Le Cid" at the close of the programme, was rendered with infectious gaiety and spirit. Mme. Eames was first heard in a recitative and aria from Mozart's seldom-performed opera, "Cosi fan tutti," but she made a more favorable impression later with a group of songs by Schubert, Brahms, Dvorak and Strauss, which were better adapted to her voice and style.

Francis Macmillen Distinguishes Himself at First American Recital

Young Violinist Presents a Programme of Unusual Interest in Mendelssohn Hall Wednesday Afternoon—Mark Twain, One of the Auditors, Gives His Views on Mannerisms.

AT his first recital in this country, Wednesday afternoon, in Mendelssohn Hall, New York, Francis Macmillen, the young American violinist, strengthened the favorable impression he had made at his recent debut with the New York Symphony Orchestra. His programme, opening with a "Ciaccona" by Vitali, containing Paganini's A minor Caprice, Tartini's D minor Concerto, and the Bach Chaconne, and closing with a group of short pieces by Sinding, Mozart, Carl Goldmark and Cesar Thomson.

Mr. Macmillen's appearance in recital gave those of his auditors who had heard him previously a better opportunity to become acquainted with his art and his exceptional talent. He left no doubt in the minds of his hearers as to his instinctive and thorough musicianship.

The young violinist conceived his presentations on a broad and dignified scale, giving interpretations that were at all times interesting and brilliant. His tone is clear and sympathetic, and its exquisite tenderness is at times artistically contrasted by virility and strength. The style of his playing is unaffected and his personality of a nature to win the warm sympathy of an audience.

Mark Twain was one of the most interested listeners at the recital.

"What do I think of this young man's fiddling?" he said, echoing the question put to him. "Why, I think it's wonderful."

SAINT-SAËNS LAUDS OUR MUSICAL TASTE

(Continued from page 1)

prosperity of the composer. The toast was drunk standing. Then somebody called for "Three American cheers for the guest," and these were given with a shout. Mr. Saint-Saëns, speaking in French, said, in part:

"It is needless to say that in Europe we all love Americans and everything American. I have found here everything in the musical world of the very highest order. It was indeed a great pleasure for me to find the American public not ungrateful. I wish to add that everything beautiful in music and art is appreciated here in the very highest manner. I have met everywhere splendid orchestras, excellent conductors, and sympathetic audiences. I hope soon again to visit these kind and beautiful shores."

Alcide Elbray, the French Consul General; Walter Damrosch, and others then spoke. All paid the highest compliments to the guest of the evening, who seemed much affected.

After the dinner Sigismund Stojowski, who is well known as an interpreter of Saint-Saëns's music, rendered "The Romance," for the piano and "The Caprice Sur Des Airs De Ballet D'Alceste," (Gluck,) by Saint-Saëns. Alexander Petchnikoff played "Le Cygne" and "Havaneise" on the violin.

Some of the persons who joined in the reception were Franz Kneisel, Frank Damrosch, Maurice Renaud, the baritone at the Manhattan Opera House; Herman Klein, Chester S. Lord, Walter Damrosch, Alcide Elbray, the French Consul General; Sir Casper Purdon Clarke, Dr. W. W. Walker, Richard Arnold of the Philharmonic Society, William McKinley, the tenor, who sang with Patti; H. E. Krehbiel, and Ernest H. Behrens.

SAINT-SAËNS'S FAREWELL.

Distinguished Frenchman Makes Last Appearance in Metropolitan Concert.

Mr. Saint-Saëns made his farewell appearance in this country at a concert given in his honor at the Metropolitan Opera House on Christmas night, when, in addition to playing the pianoforte part of a fantasia for piano, organ and orchestra by his pupil, Perillou, he conducted the second half of the programme, which was devoted to his own works.

The delicacy, grace and elegance of his playing again delighted his hearers, who

insisted upon his adding an extra number. He was then presented with two large wreaths, one of them from Mr. Conried, with the inscription, "To Camille Saint-Saëns, Master: Homage and Admiration."

He also received many smaller floral tributes and a sheaf of French flags. At the conductor's desk he was dignified and unostentatious, wielding the baton with a quiet authority that produced the effects he desired without undue effort on his part. He directed "Les Barbares" overture, the prelude to "Le Déluge," in which Nahan Franko played the violin solo most effectively, the "Danse Macabre," the "Marche du Couronnement" and a trio from his oratorio "Noël," which was sung by Marie Rappold and the Messrs. Dippel and Simard and proved one of the most enjoyable features of the programme.

That last thing he played," referring to a Dvorak composition which had been given as an encore, "that was exquisite." "And do you find him much given to mannerisms?" was asked the venerable humorist. "Well, now," he answered, "I haven't noticed any show of mannerisms. Not any more than any of us have. We all acquire a physical rhythm as an accompaniment to many of our actions, and use it until it's second nature."

"Why," he continued, after a short pause, in which he seemed to look back years and years, "all we old-time printers had it when setting type, waving and swaying over the cases, and I guess I'd do the same now. It's the same way with the canaries and other singing birds, and this young man feels just like them, I guess. He just feels the music, that's all."

The hall was well filled and Mr. Macmillen's reception was cordial. Press comments:

He drew a large tone, which was frequently permeated with sensuous beauty. His intonation was deserving of cordial praise, and his understanding seemed large and sound.—New York "Tribune."

He has an instinctive and genuine musical feeling, and he has the elements of style and technical power already well developed. His tone is of good and sympathetic quality, and he bows with freedom and power. He plays, in general, in tune.—New York "Times."

Mr. Macmillen, succeeded in even bettering the good impression made at his debut recently. He played in a bold, manly style, and his interpretations had vigor, sound schooling and evident musicianship to commend them.—New York "Herald."

insisted upon his adding an extra number. He was then presented with two large wreaths, one of them from Mr. Conried, with the inscription, "To Camille Saint-Saëns, Master: Homage and Admiration."

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XMAS MUSIC IN DETROIT.

DETROIT, Dec. 24.—The Church Choral Society, under the direction of Frederick Alexander, gave a Christmas concert Friday in the Church of Our Father before a large audience, which thoroughly enjoyed itself.

The church was gay with Christmas wreaths, fir trees and poinsettia, artistically arranged about the platform and organ loft. The first part of the programme was devoted exclusively to Christmas music.

From much that was interesting, there stands forth as of particular beauty, an "Ave Maria," attributed to Jacob Arcadelt and arranged for men's voices by Frank Damrosch. The Orpheus Club gave it an admirable rendering.

Julian Walker, the New York basso, appeared for the first time in Detroit on this occasion, and made an excellent impression. He has a rich, full voice, much temperament and marked dramatic ability. Especially fine was his rendering of "Die Beiden Grenadiere." He was recalled after every number and had to give several encores, among which "Annie Laurie," sung to his own accompaniment, was particularly enjoyable. The programme closed with Gounod's "Hymn of the Apostles," by the chorus and Orpheus Club.

Foreign Artists Departing.

Victor Chalmir, who was specially engaged to sing *Brander* in "La Damnation de Faust," sailed on Thursday on the French steamer. This means that the operatic version of Berlioz's dramatic legend will not be repeated at the Metropolitan this season. Fernand Soubeyran and Camille Saint-Saëns are passengers on the same steamer.

TWO "LOHENGRINS" FOR ONE "ELSA"

DIPPEL TAKES BURRIAN'S PLACE IN WAGNER OPERA AT THE METROPOLITAN.

"Aida" Introduces New Italian Soprano and Affords Caruso Chance to Add to His Laurels—Mme Kirkby-Lunn Wins with Voice of Rare Beauty

ONE WEEK AT THE METROPOLITAN

Wednesday, Dec. 19—"Lohengrin;" Mmes. Fleischer-Edel, Kirkby-Lunn; MM. Burrian, Goritz, Blass, Mühlmann.
Friday, Dec. 21—"Aida;" Mmes. Boninsegna, Kirkby-Lunn; MM. Caruso, Stracciari, Plancon, Mühlmann.
Saturday, Dec. 22, Matinee—"La Damnation de Faust;" Miss Farrar; MM. Roussellere, Plancon, Chalmir.
Evening—"Lucia di Lammermoor;" Mmes. Sembrich, Simeoli; MM. Dippel, Stracciari, Journet.
Monday, Dec. 24—"Fedora;" Mmes. Cavalleri, Allen; MM. Caruso, Scotti, Paroli, Dufrech.
Wednesday, Dec. 26—"La Damnation de Faust" same cast as at Saturday matinee.

When "Lohengrin" was given at the Metropolitan Opera House last week, for the first time this season, two tenors were heard in the title part. Carl Burrian became so hoarse during the early part of the opera that at the conclusion of the second act he found it impossible to continue. A long wait ensued, during which Andreas Dippel was sent for, and rushed from his hotel to the Opera House, and as so much time had been lost, it was deemed necessary to omit the first half of the last act.

Mr. Burrian's impersonation of the Knight had many excellent features and, through the sudden change in the personality of the character was somewhat disconcerting, Mr. Dippel was also given a warm reception for his satisfactory performance on such short notice.

Mme. Fleischer-Edel's *Elsa* strengthened the good impression her Elizabeth had made, while Mme. Kirkby-Lunn sang *Ortrud* with marked beauty and nobility of voice. Mr. Goritz as *Telramund*, Mr. Blass as *König Heinrich* and Mr. Mühlmann as the *Herald* were eminently satisfactory. Mr. Hertz was entirely in his element at the conductor's desk.

The revival of "Aida" on Friday was a scenically gorgeous production. It introduced a new Italian soprano, Mme. Boninsegna, who displayed a fresh voice, capable of emotional coloring. Though her histrionic ability seems limited, she should prove an important acquisition to the company.

Signor Caruso scored another triumph by the beauty of his voice and the dramatic fire of his utterance in the rôle of *Radames*. Mme. Kirkby-Lunn's rich voice invested the part of *Amneris* with impressive charm. Mr. Plancon was *Ramfis* and Mr. Stracciari, *Amonasro*.

The remaining performances of the week were repetitions of familiar productions. Suffice it to say that Miss Farrar's *Marguerite* and Mr. Roussellere's *Faust* in "La Damnation de Faust" show added breadth of conception in style and art with every repetition of the Berlioz opera.

Mr. Trentini's Mistake.

Mr. Trentini, of the Manhattan Opera House, is learning English, and some paid teachers seem to have been joking with her. On Wednesday she went to the box office to get tickets for the evening performance, and when Treasurer John Ward gave them to her she said naively: "Kiss me!" Ward gasped and then thought quickly, after the fashion of box-office men, but a volunteer interpreter told the lady what she had said, and she fled the building.

De Reszke not Coming

Willy Schutz, the American representative of Edouard de Reszke, this week announced that the basso would be unable to appear at the Metropolitan Opera House in New York this season, as he is unable to obtain a release from his foreign engagements.

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NEW YORK ENJOYS A REVIVAL OF GENUINE ROMANTIC OPERA



Chorus in Reginald De Koven's Latest Romantic Opera "The Student King"

"The Student King" a Return to The Standard of Former Years

GARDEN THEATRE.—THE STUDENT KING, a romantic opera, by Messrs. Reginald DeKoven, Frederic Ranken and Stanislaus Stange.

Francis	Henry Coote
Rudolph	Alexander Clark
Grumblekoff	Frank Hays
Merrill	Thomas C. Leary
Cupid	Dorothy Buscher
Klingel	Detmar Poppin
Heinrich	James E. Feeney
Wilhelm	J. R. Phillips
Frederick	Percy Parsons
Ferdinand	Albert Pellaton
Ilsa	Mme. Lina Abarbanell
Pantine	Eva Fallon
Lady Ann	Flavia Arcaro
Milka	Lenora Watson
Greta	Rowena La Barre
Gretchen	Ellanore Brooks
Frieda	Georgie Brooks

New York had its first opportunity of hearing and seeing Henry W. Savage's production of "The Student King," at the Garden Theatre, Tuesday night. It was an exacting task for those actively interested in the performance to provide the public with a fitting successor to "Madam Butterfly," which had just completed a long and highly successful run in the same theatre. That the task was well done, that "The Student King" satisfied and delighted in every detail, was made evident by the enthusiastic reception accorded it by a numerous audience.

"The Student King" is an attempt—and a successful one—to return to the standards of light opera so popular in the days of "Robin Hood" and "The Serenade." Mr. Savage believed that the prevalence of clap-trap, nonsensical so-called musical comedies was no indication that genuine romantic opera with genuine music and genuine humor should not meet with popular approval. The manner in which "The Student King" was received at its premiere left no doubt as to the accuracy of Mr. Savage's judgment.

Reginald DeKoven's music, the book by Fredric Ranken and Stanislaus Stange, and a company of singers who know how to sing combine to make this operetta one of the most delightful entertainments provided in the metropolis this season.

"The Student King" has already been presented before audiences in Chicago, Boston and several other cities. It appeared in New York this week with many changes that have strengthened and beautified it materially.

The plot is of sufficient weight to give substance and compel continued interest. It is based upon a custom in Bohemia, of the reigning monarch to abdicate for twelve

hours every year in favor of one of the students elected by his fellows in Prague University as the student king. Princess Ilsa of Tyrol had been betrothed without acquaintance to the real King, Rudolph. On her arrival at Prague during the city's carnival, she mistakes the student king for Rudolph, falls in love with him and finds her devotion reciprocated. He, at the same time, assumes that she is a Tyrolean noble-

casion of his mother's death. Everything ends joyously and love wins out, just as it should, in a well regulated comic opera.

Mme. Lina Abarbanell, well known through her previous appearances here, at the Metropolitan Opera House, as Ilsa, won a decided triumph. Her voice, figure and ability to act combine to make her acceptable in the leading woman's rôle. Henry Coote, as Francis the student king,

Lina Abarbanell and Henry Coote Appear in the Leading Roles

feet in height, that registers the degree of the royal emotions. When the king finds that the Princess Ilsa has fallen in love with the student king and not him, the instrument records zero. There is a plenty of good fun throughout the opera.

Mr. DeKoven's irresistible music is entirely in keeping with the beautiful stage pictures provided by Mr. Savage. An operetta concerning student life offers great opportunities for part songs, of which there are several of genuine musical excellence. The chorus is excellent. Its members can sing and the women are good to look upon.

At the close of the second act Mr. De Koven answered the insistent applause and made a little speech, in which he said the cordial reception of "The Student King" in New York was by far the best Christmas remembrance that the members of the company and he had received.

REPEAT "CHILDREN'S CRUSADE"

Oratorio Society Again Assisted by Chorus of 200 School Children.

At the special performance of Pierné's "Children's Crusade," given by request in Carnegie Hall on Saturday afternoon, the Oratorio Society again gave evidence of its sterling qualities as a musical body of intelligence and capabilities, and incidentally Frank Damrosch again proved his complete mastery over its vocal resources.

The singing of the two hundred school children was an inspiration. Many absolutely disregarded their notes and, intently watching the beat of their music master, gave a spirited, artless, innately lovely performance.

The soloists (the same as at the former concert) included Mmes. Blauvelt, Gould and Stoddard and Messrs. Ormsby and Bushnell.

To Renew Chorus Fight.

The Actors' National Protective Union, which started the fight to get the old Chorus Singers' Union re-employed in the Metropolitan Opera House, has decided to make another attempt—probably the final one—to get the Central Federated Union to make a fight to have the members of the old chorus reinstated by Director Conried. In view of the ultimatum of the American Federation of Labor, giving the central body thirty days to reinstate the suspended unions of stage hands and musicians on pain of having its charter withdrawn, the Actors' Protective Union has sent an appeal to all the affiliated unions, asking them to stand by the Chorus Singers' Union.



HENRY COOTE and LINA ABARBANELL in "The Student King"

woman, Lady Anne, under which name she travels.

In the course of the municipal festivities the real king meets both the Princess "incog" and the real Lady Anne. The two kings are costumed alike and numerous complications result. It finally develops that the student king is the son of Rudolph, and had been kidnapped on the oc-

casional favor of his auditors. His singing was far better than one is accustomed to hear in light operas and he deserved the applause he received.

Most of the comedy fell to the part of Alexander Clark, as Rudolph. His entrance is made in a royal rolling chair, to which is attached a thermometer about five

TO HELP STUDENTS TO GO TO EUROPE

**SAN FRANCISCO TO HAVE BRANCH
OF ART UNION OF FRENCH
WOMEN.**

**Distinguished Violinist and Composer of Paris and
His Wife will Give Series of Musical and Dramatic
Recitals—Formerly of California.**

SAN FRANCISCO, CAL., Dec. 24.—M. Planel and Mme. Tekel-Planel, both prominent in the musical circles of Paris, have arrived here for the purpose of giving a series of musical and dramatic recitals.

In conjunction therewith Mme. Planel will do some missionary work for the Art Union of French Women, an organization that has for its object the assistance of young women who are studying music in the French capital, and securing an opportunity for ambitious young artists to appear in public.

M. Planel is a distinguished violinist and composer. He is a native son of California, although he has lived in Paris for many years, where he is an instructor in the Conservatoire. He is a Chevalier of the Legion of Honor, and has been the recipient of many other honors, as well.

Mme. Planel, who is a dramatic reader, has also been decorated by the French Government for her artistic achievements, and has appeared successfully at many of the Paris theatres.

It is planned to organize a permanent branch of the Art Union of French Women in this city, with the view of assisting all San Francisco girls who wish to go to Paris to continue their musical studies.

NEW CHORUS BY CLAASSEN.

Well-Known Brooklyn Musician Composes Work for New York Liederkranz.

A recent addition to choral literature is a setting by Arthur Claassen, the popular Brooklyn conductor and teacher of voice culture, of a "Deutscher Festgesang," a poem by Emanuel Baruch, which is dedicated to the German Liederkranz of New York city in honor of the sixtieth anniversary of its organization.

The work, which is written for a four-part male chorus, reveals in its fine balance of the different voice parts and effective harmonic changes the perspicacity of the experienced conductor, and the musicianly taste and constructive skill for which Mr. Claassen is well known. It is essentially vocal and should prove a favorite with the many German choral societies of this country and of the Fatherland, as well. It is published by Schirmer.

Child Has Wonderful Ear for Pitch



YVONNE BORDERON

Youthful Wonder whose Musical Accomplishments include the Ability to tell at once the Pitch of any Instrument from an Automobile Horn to a Locomotive Whistle

Most of our "musical prodigies" are young people who play extraordinarily well on some instrument—the piano, perhaps, or the violin; sometimes those who improvise wonderfully, as the young Mozart did. A different kind of prodigy is described in "La Nature" (translated in the "Literary Digest") in the person of a seven-year-old French girl who has a remarkable musical ear, retaining in her mind the notion of absolute pitch with great accuracy. This faculty, we are told, she has possessed since early childhood. Says the writer:

"It was quite by chance that the parents of Yvonne Borderon became aware of her precocious faculty. One day the cat, wishing to jump upon the piano, * * * placed her foot on a key and sounded a note. At once Yvonne, who was playing near by, stopped and announced that the cat had struck F sharp; she must have already learned the scale, because she knew what we call the language of music. * * * This was only a first indication of the ease and certainty, and also of the speed, with which this child recognized the pitch of notes. If a drinking-glass were struck, at once, without reflection, by a sort of reflex action, * * * she would tell it gave G flat. With the same precision and the same speed she would indicate the pitch of an automobile horn, a cyclist's gong, an electric buzzer, a locomotive whistle, or a church bell. The question of

quality was as indifferent as that of the octave. She perceived at once the position of the note in the scale.

"One fine day, after playing to her some high harmonics on the violin, some acute notes on the flute and oboe, which she named instantly, as she was accustomed, her father took a double bass viol with four strings and pulled the lowest string. Yvonne at once named its pitch as D flat. The hearers, who were all musicians, thought there must have been a mistake, for the fourth string of a double bass is ordinarily E. But her statement was verified by reference to a piano, and it was shown that the viol was not in tune—a fact that the child had recognized by ear. It is really curious that the ear of a child of this age should be able to recognize this D flat in spite of its low pitch. * * *

"When her mother sits at the piano and plays, and not slowly, a modulated air, Yvonne names all the notes in order. One day her mother, wishing to play her a trick, struck C sharp on the piano, calling out 'G.' Yvonne walked up, with a frown, and said to her reproachfully, 'Mother, dear it is not well to lie.' The word is interesting since it characterizes the impression made by a musical tone on her ear. Not to call this note by its right name is with her not to play a trick, but to do violence to truth."

It is the feeling of relativity that constantly guides her, we are told, even while she takes no account of it. She keeps in her mind the A of her parents' piano. Take her into a house where the piano is a little out of pitch, lower for instance, and of you play notes and chords she has a slight hesitation for some minutes at discovering herself in the midst of this new relativity; she has evidently the impression that the piano is "telling a lie," in some degree; but soon she resumes full possession of her curious faculty, places herself, so to speak, in tune with the new piano, and then responds to the notes at once, as usual. It should be added that she keeps the A in her mind even after days of isolation in the country, when she neither hears nor plays music and occupies herself only in the play appropriate to her age.

\$5,000 PRIZE OPERA.

Fausto Salvatori's "Harvest Festival" Wins Sonzogno Prize.

MILAN, Dec. 23.—The Sonzogno prize of \$5,000 for the best three-act musical play has been won by Signor Fausto Salvatori, of Rome, with a melodramatic piece, entitled, "The Harvest Festival."

Signor Sonzogno, of Milan is a music publisher. At varying intervals since 1883 he has offered prizes for new operas, and in 1888 one of these prizes, worth 120 pounds, was won by Mascagni with his now famous opera, "Cavalleria Rusticana."

SCHWAB'S PROTEGE MAKES HIS DEBUT

**PITTSBURG CHOIR SINGER SENT
ABROAD TO STUDY BY
MILLIONAIRE.**

**First Appearance at French Concert in New York a
Triumph for M. J. McCloskey—Other Interest-
ing Numbers on the Programme.**

In an atmosphere thoroughly Parisian a young American tenor made his New York debut Sunday night in the Bijou Theatre in the eleventh of the popular *soirées du Dimanche*. Interest in the tenor's first appearance here was enhanced when it became known that the young man, M. J. McCloskey, is a protégé of Charles M. Schwab, who was attracted by his voice while Mr. McCloskey was singing in a Pittsburgh choir and sent him abroad to study under Professor Ruoy, in Paris.

Mr. McCloskey possesses a voice of great purity and considerable volume, and his first number, the cavatina, from "Romeo et Juliette," evoked great applause. The singer's French was excellent and his stage presence good.

M. Lacodelle was pleasing in his rendering of three comic songs to his own piano accompaniment. Mme. Thérèse Dorgeval, from the Opéra Comique, Paris, delighted the audience with "Si j'avais vos ailes" and two characteristic French ditties. Mr. Ocellier, a baritone, was impressive in his rendition of "Minuit, Chrétiens," which was much applauded. Mme. J. Grayville, from the Concerts Colonne, Paris, displayed a pleasing coloratura voice in "Villanelle," by Dell'Acqua. M. Henriot, in songs of the French soldiers, hit the fancy of the audience and was recalled many times.

Mme. Grayville and MM. McCloskey and Ocellier sang the trio from "Faust" with fine effect and artistic finish. The concert concluded with a one-act operetta, "Chonchette," which was written by MM. Robert de Fleis and Claude Terrasse, and had a run of one hundred and sixty-five nights in Paris.

There were many well known members of French society in this city in the audience. Among them were Mr. and Mrs. A. Binger, Mr. Alves Lima, Mr. and Mrs. Bostanobi, Mr. and Mrs. Henri Maillard and Mr. and Mrs. Charles Lasarre. Mr. Leon Signoret, of Mexico, was also present.

A musicale was given recently at the residence of Mrs. L. Dreisbach, German-town, Pa. Among those who took part were Emily Stuart Kellogg, contralto; Helen Van Tine Marshall, pianiste; Dorothy Johnstone, harpiste, and G. Scott, basso.

Eleanor Everest Freer

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VERBAL PARRIES WITH A TENOR WHO BOXES

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**Manhattan Operatic Star Displays
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—Likes His American Audi-
ences Best of All and Wants to
Live Here Always—His Duel
With Ancona—Has Been Sing-
ing Only Seven Years.**

THE scene of the contest is the Hotel Woodstock.

The gong sounds. Enter from opposite sides of the ring (his study) Charles Dalmores, trained to the minute, and the referee (from MUSICAL AMERICA).

"I am charmed," commences the boxing tenor.

The referee spies a counterfeit presentment of M. Charles in boxing garb (what there is of it) crowning the desk, side-steps quickly and lands.

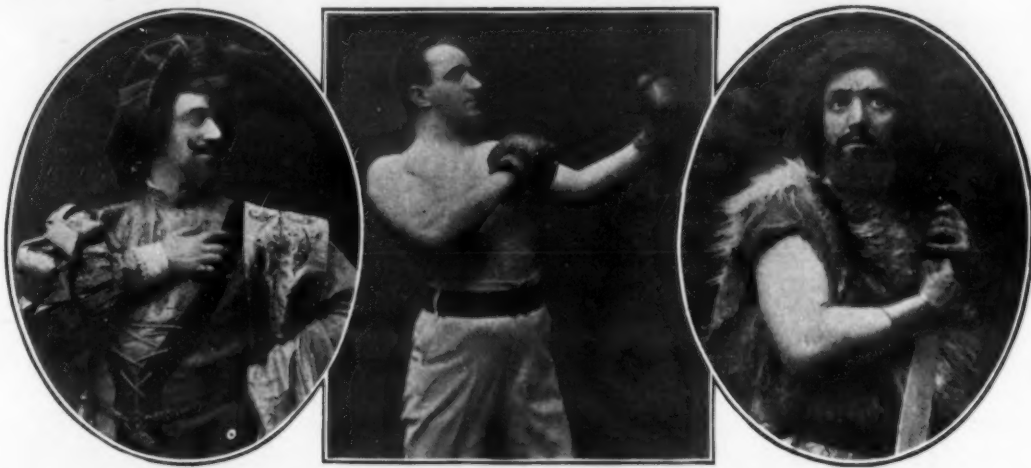
Dalmores, almost winded, exclaims, "C'est terrible! c'est terrible! That is so immodest—it is too personal," and attempts a rescue by some fancy step work. Referee waltzes to side and puts C. P. on table.

Dalmores, after submitting to the administrations of his bottle-holder, his private secretary, recovers slightly and resumes the conversation.

"You see, boxing keeps me well. A few years ago I had rheumatism so badly that I could not move. I started on my course of 'entrainment' and now"—and Mr. Dalmores draws himself up and flings out his arms so that he almost fills the little room—"I eat much and drink much and feel fine. And I have not the least stiffness. It is a help also in acting. It makes me light—and then, you see, I have no—what you call it"—an eloquent gesture implied physical rotundity in the region of the waistcoat. "At home, on my farm, near Lake Maggiore, I have a gymnasium completely fitted up. I really miss it very much here. I don't have much opportunity to box, either."

"Oh, yes; I do everything—swords, rapiers. Here, you see, is my sword. I had a duel the other day with M. Ancona," the tenor smiled and shrugged his shoulders at the recollection. "He did not know what to do, you know he is so—what is it?—roly-poly." Once more the tenor brought gestures into play to suggest the baritone's contortions prone upon the ground.

"Ah, I see you have MUSICAL AMERICA with you. It is simply fine. So musicianly. As soon as I came to America I subscribed for it. You know I was a musician, a 'cellist and horn player, before I became a singer. In fact, that was quite by accident. I was professor of horn at the Bologne Conservatory, and one day was singing to myself in my class-room, when the professor of singing, who was passing, entered and told me that I had a voice and must study. I have been singing only seven years. It has always been my ideal to come to America. I love it—you see?" and he pointed to the stars and stripes covering almost one wall of the room. Then, drawing the portieres, he proudly showed a duplicate draped above his bed. "I want to live here always. When my career is finished, I shall either



CHARLES DALMORES

Distinguished Tenor, now Singing at the Manhattan Opera House, in Three Roles—His Favorite in the Centre. He is a firm believer in Athletic Exercise.

teach or turn gentleman-farmer. Then, suddenly remembering the picture: "Oh, that is too bad, it is terrible; you cannot think to publish that!"

Gently the representative of MUSICAL AMERICA soothed his outraged modesty, and the talk once more flowed in more peaceful channels.

"I am studying English"—the tenor's eyes grew large—"oh, but it is difficult."

"My favorite rôle? All, all, I love them all, and have sung all the principal French, Italian and German, in all parts of the Continent and at Covent Garden, London. I created the rôle of Siegfried in Paris. But I think American audiences are best of all, they are so enthusiastic. I have just been writing to my wife about my success here."

In answer to a question, Mr. Dalmores replied with an air of heartfelt grief: "Four years ago we had a little one, but she died, and at the same time my wife became blind. It is terrible, terrible." Then raising his head, and with a smile sadder than tears said: "But one cannot be happy forever; is it not so? Each must have his share of trouble and must bear it himself." E. L.

EDNA RICHOLSON PLAYS IN CHICAGO

**West End Woman's Club Applauds the
Talented Young American
Pianiste.**

CHICAGO, Dec. 23.—The concert given at the West End Woman's Clubhouse, last week, was eminently successful. The large and fashionable audience which attended was roused from its usual state of half-bored and passive attention to the liveliest interest in, and enthusiasm for, the playing of the young pianiste Edna Richolson.

Miss Richolson, whose pleasing personality is indicative of her artistic ability, rendered a programme which bore out the proverb that "All good things come in threes," for she played three Chopin, three Joseffy and three Liszt numbers. Her opening selection, Brahms's sonata in F minor, was admirably handled, but Miss Richolson evidently knows her "forte," for the Chopin and Liszt numbers were delightful and evoked storms of applause.

Especially in the second "Hungarian Rhapsody" and the "Rakoczy March" did the pianiste display her powers to marked advantage. The last number formed a striking close to the evening and left the audience with its stirring rhythms tingling in their pulses.

CHARLES CLARK CHARMS LONDON

**American Tenor gives an Admirable
Rendering of Well-Known
Songs.**

LONDON, Dec. 24.—Charles Clark last week gave his second, and last, vocal recital at Æolian Hall this season, but it is understood that his appearances are to be much more frequent in London concert-rooms next year.

So admirably artistic has been his singing this Autumn, since the provincial festivals, that his return will be very welcome, and all the more if he will sing more music like the group of Purcell songs with which he so happily opened his recital, and the pathetic Dvorák Gipsy songs, including the lovely "Songs My Mother Taught Me," exquisitely done, with which he closed it.

In between came a group by Fauré, including the old familiar, but still charming, set of three songs which are comprised in the "Poème d'un Jour" and "Automne," Henckel's splendidly dignified and broad "Morning Hymn," which, like "Before the Dawn" was repeated in response to enthusiastic recalls.

Percy Kahn was again a sympathetic accompanist.

ENDS TOUR IN NEW YORK.

**Mme. Anna Hellstrom Gives Farewell
Concert in Carnegie Hall.**

Mme. Anna Hellström of the Royal Opera in Stockholm brought to a close a tour of this country, with a concert at Carnegie Hall, Saturday night. A large audience, composed largely of men and women of her own nationality, went to hear her and applauded her warmly.

Mme. Hellström, who is very popular with audiences in the Swedish capital, possesses a beautiful soprano of excellent range and power. She sang the recitative and aria from "La Traviata" and several tuneful Swedish folk-songs. She sang "Home, Sweet Home" as an encore at the close of the concert.

Martina Johnstone played a "Carmen Fantasie" and Saint-Saëns's beautiful "Romance" on the violin, with organ and piano accompaniment. Theodore Björkstén sang a Neapolitan folk-song and "Canio's Lament" from Leoncavallo's "I Pagliacci." A male chorus of thirty voices sang Swedish songs.

LONDON APPLAUDS AMERICAN VIOLINIST

**ALBERT SPALDING COMPLETES A
SUCCESSFUL SERIES OF
CONCERTS.**

Repeatedly Recalled After Performance of Mendelssohn Concerto with London Symphony Orchestra—Bedford's Symphonic Interlude Heard.

LONDON, Dec. 21.—Albert Spalding brought his series of orchestral concerts at Queen's Hall to a close last week. A numerous audience assembled and offered the enterprising young violinist a cordial welcome when he came forward to play the Mendelssohn concerto.

Exhibiting a bright tone and fluent technique, the artist, after a somewhat nervous commencement, dealt resourcefully with this taxing composition. He appeared to most advantage in the slow movement, his interpretation of which was notable for sincerity of feeling and a considerable command of expression. He elected to take the finale at a reasonable pace, and, imparting no little verve to his playing, succeeded in pleasing his hearers so well that at the close they repeatedly recalled him. Later he gave Saint-Saëns's well-known "Introduction and Rondo Capriccioso."

In addition to playing the accompaniments, the London Symphony Orchestra, conducted by Landon Ronald, gave on its own account a splendid performance of Weber's "Oberon" overture, Richard Strauss's "Don Juan" and Herbert Bedford's "Symphonic Interlude," which was produced at the first of Mr. Spalding's concerts.

Madame Ella Russell, the vocalist of the occasion, was heard in Landon Ronald's dramatic scena, "Adonais."

CHARLES KELLER'S DEATH.

**Was Prominently Identified with Phila-
delphia's Musical Life.**

PHILADELPHIA, Dec. 23.—Charles F. J. Keller, seventy-one years old, who died yesterday after a brief illness at his home, No. 911 Buttonwood street, was a widely known musician.

He had been for many years musical instructor at the Pennsylvania Institution for the Blind, in Philadelphia, and at Overbrook. He was also director of the Doylestown Band and the Lu Lu Temple Band. He was a member of Collet's and Paul Sentz's Bands, and Mark Hassler's Orchestra.

Mr. Keller was born in Berlin and originally learned the trade of a gilder. Having a musical bent, he started in his native city and became an accomplished performer on various instruments. He came to the United States with his wife thirty years ago. They resided about thirty years in the Buttonwood street house.

Berrick von Norden, the tenor, one of the representatives of the Lankow Studios, sang at the Chickering Sunday Chamber Concerts in Boston, in conjunction with Mme. Samarooff. All the Boston papers agreed on his unusually beautiful voice, admirable training, and his immediate success with the audience.

She—"I like the voice of that contralto next door, but I wish she'd pitch it in a little higher key."

He—"Humph! I wish she'd pitch it in the river."—Detroit "Free Press."

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BOSTON PRIMA DONNA AMAZES HAMMERSTEIN

YOUNG ASPIRANT FOR OPERATIC
HONORS MISUNDERSTANDS
HIS COMMENTS.

Drives Up to Manhattan Opera House Arrayed for
the Mad Scene in "Hamlet," after Sending a
Grand Piano in Advance—Impresario Perplexed.

Manager Oscar Hammerstein is in the depths of a new dilemma, according to the New York "World." It is the sort of dilemma the impresario most dreads.

A short time ago pressure was brought to bear upon the director of the Manhattan Opera House to give a hearing to a young Boston aspirant for operatic honors. She was said to be vocally and dramatically gifted beyond the ordinary. This feature of a manager's life is conceded to be one of the most wearing, but Mr. Hammerstein consented to grant the desired audience.

On the morning of the appointment the manager was astounded to see a magnificent grand piano arrive at the Opera House, sent by the young woman for her trial. Presently a perfectly appointed brougham drew up at the entrance with two flunkies on the box. When one jumped down and, with a flourish, opened the door, out stepped the singer arrayed as *Ophelia* in the mad scene, even to the distracted hair and careless floral adornment.

Mr. Hammerstein mopped a perturbed brow and strove to pull himself together. When he succeeded sufficiently to realize what was going on he was playing an unwilling *Hamlet* to a perverted Bostonian prima donna.

When she ended, the long-suffering manager impulsively opened his lips. Then he remembered the grand piano, the grander brougham, the coachman and footman, and, lastly, his eye fell upon the *Ophelia* costume.

His spirit quailed. He took refuge in subtleties. The voice, he said, was one of splendid promise. What was needed was experience—all sorts of experience, and especially long experience. But Boston is literal. The singer departed entranced.

And now she wants to know when Mr. Hammerstein will put her on. She wants to begin the experience at once.

The impresario is deep in thought.

At the 726th organ recital at Carnegie Music Hall, Allegheny, Pa., Ella M. Golder, soprano, made a decided success with her songs, "To the Beloved" by Adolf M. Foerster, and an "Old German Rhyme," by Meyer-Helmund. Zelma Burroughs, violiniste, also pleased by her rendering of Bohm's "Cavatina." Caspar P. Koch was organist.

Proud Parent—"My little girl is only three years old, and plays the piano." Sympathetic Friend—"Oh, well, don't let it worry you, old man. Maybe she'll get over it."—The "Sun."

Daughter of the South is Welcomed Enthusiastically in Her Native State



KITTY CHEATHAM THOMPSON

Nashville Girl who Returned to her Home City last Week, Appearing in Unique Recital of Songs—She has Met with Great Success in this Country and Abroad

NASHVILLE, TENN., Dec. 24.—It is not always true that a celebrity is without honor in her own country. It is certainly not so in the case of Kitty Cheatham Thompson, who appeared here last week at the Vendome. Kitty Cheatham is a Nashville girl. She is a niece of the late Gen. Frank Cheatham, one of the most noted officers of the Confederacy, and besides, is connected with some of the most prominent families in Tennessee and the South. She started out unheralded and unapplauded, and has achieved a success that is certainly pleasing to her many friends here. Not only in this country has she been complimented, but even the royalty of the old country has shown her distinguished favor.

Kitty Cheatham Thompson came here as the second attraction of the Great Artist Series offered this season by Prof. Franz J. Strahm, and he could not have chosen a more popular one. Her programme, for the most part, was made up of request numbers. She gave a delightful group of French songs, acting the sentiment so cleverly that the foreign language was no bar to understanding, and she sang with sweet and tender expression an exquisite lullaby written by Prof. Strahm.

But her audience was most interested in her newer work in children's songs, which have been so successful in the East and in London. In these songs Miss Cheatham must find the realization of Joel Chandler Harris's wish about his Uncle Remus stories, that he might hear the voice of children saying to him: "You have made some of us happy."

Miss Cheatham's negro songs were the real old-fashioned plantation variety that Southerners know best how to appreciate.

Rossini's witticisms used to bubble forth at all times and under all circumstances. On one occasion a man called on him to enlist his aid in procuring an engagement at the opera. He was a drummer and had taken the precaution to bring his instrument. Rossini said he would hear him "play," and it was decided that he should display his attainments in the overture to "Semiramide." The first bar of the overture contains a tremolo for the drum, and when this had been performed the player remarked: "Now I have a rest of seventy-eight bars. These, of course, I will skip." This was too good a chance to be lost. "Oh, no," said the composer, "by all means count the seventy-eight bars. I particularly wish to hear those."

REACHES DALLAS TO FIND CONCERT OFF

MME. SCHUMANN-HEINK ANGRY
OVER THE ACTION OF MRS.
JULES D. ROBERTS.

President of St. Cecilia Society in Texas City Attempts to Cancel Engagement When She Finds Patronage Lacking—Singer's Disappointment.

DALLAS, TEX., Dec. 26.—Mme. Schumann-Heink was indignant last Thursday to find upon her arrival here to sing under the auspices of the St. Cecilia Choral Society her engagement had been cancelled. The prima donna reached Dallas late Wednesday night from San Antonio. She said that had she been notified in San Antonio she could have gone from there direct to Singac, N. J., to spend Christmas with her children. The singer talks of going into court about the matter.

Mrs. Jules D. Roberts, president of the St. Cecilia Society, asserts that she cancelled the engagement by wire with Mme. Schumann-Heink's New York agent, Mr. Henry Wolfsohn, on Tuesday last and that she presumed he would notify Mme. Schumann-Heink, and that she did not feel it was necessary to notify the contralto personally. The engagement was cancelled, Mrs. Roberts declared, because the St. Cecilia did not feel warranted in bringing the singer here because the concert had not received the patronage expected.

The controversy has created a great deal of interest here.

Henry Wolfsohn told a representative of MUSICAL AMERICA this week that he had a written contract with Mrs. Roberts for Mme. Schumann-Heink's appearance in Dallas and maintained that there was no justification for the action taken by the president of the St. Cecilia Choral Society.

BERLIN SINGER A SUICIDE.

Johann Muehlhausen Kills Himself When
Deserted by American Woman.

BERLIN, Dec. 22.—Johann Muehlhausen, it is now known, committed suicide because an American woman to whom he was deeply attached left him to return to New York. Muehlhausen made his debut at Hamburg a month ago and met with great success as a singer. After his performance he was introduced to a young woman, Miss Newth, of New York. He fell in love with her and she appeared to return his affection.

Finally he received a letter from her in which she stated that she was a Mrs. Carson, the wife of a New York broker and the mother of two children, to whom she was on the point of returning. To help him in his career she explained she had enclosed a check for \$5,000.

Muehlhausen at once returned the check to the bank and then shot himself.

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NEGROES NOT AIDED BY SOCIETY CONCERT

WASHINGTON'S WEALTHY PATRONS
REFUSE TO ATTEND CHARITY
AFFAIR.

Plan to Raise Money for Worthy Fund by Presenting Colored Soloist Falls Through, as a Result of the Race Problem.

WASHINGTON, Dec. 24.—In defiance of her friends' warning, and contrary to the advice of the philanthropic workers engaged in advancing the interests of the Clarke Domestic Training School, Mrs. Albert Clifford Barney met dismal failure in attempting to give a musicale by colored artists at Rauscher's fashionable concert room last week. The race problem is held responsible for the outcome of the affair.

A programme of ten numbers by the best local talent was arranged and given to an audience of less than 100 patrons in the white ballroom, which seats 600 people. Mrs. Barney herself retired from the hall after the first number, while none of the other eight patronesses appeared at all.

These ladies, whose names graced the back of the artistically printed programme, were Mrs. John R. McLean, Mrs. Bancroft Davis, Mrs. C. C. Glover, Mrs. Ralph Jenkins, Mrs. John F. Rodgers, Mrs. Philip Sheridan, and Mrs. John B. Henderson.

The idea for a concert by negro performers arose from the interest aroused by the visit of Samuel Coleridge-Taylor, the colored composer to this country. The original plan for a Coleridge-Taylor recital was abandoned in favor of a general programme, which included violin solos by Felix F. Weir, who appeared before a small company at Mrs. Barney's house last Sunday.

The disappointment to the actual workers of the training school is great, as they are badly in need of funds and are doing an excellent work in fitting for domestic service young colored women.

Mrs. Barney, who, in addition to an enviable social position, is a leader of the Babbist Cult, (wherein her eldest daughter, now in Syria, is a high priestess), is a very accomplished writer and musician.

From Duluth, Minn.

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Dear Sirs: Please find enclosed money order for two subscriptions to MUSICAL AMERICA. I have sent my sister a few copies and she is delighted with it. As for myself, I find it the very best of any of the musical journals published.

Very truly yours,

(Mrs.) JOHN SEGOG.

DULUTH, MINN., Dec. 13, 1906.

"Didn't I hear him ask you if I could not be persuaded to sing?" asked Mrs. Kreech.

"You did, dear; and while you were singing he moved the 'not'."

"Moved the 'not'?"

"Yes; he moved it in between 'persuaded' and 'to.'"—Philadelphia "Press."

OLIVE MEAD QUARTETTE IN CONCERT



THE OLIVE MEAD QUARTETTE

New York Musical Organization Consisting of Olive Mead, Elizabeth Houghton, Gladys North and Lillian Littlehales. They Gave Their First Concert This Season in Mendelssohn Hall Last Week

The Olive Mead Quartette gave its first concert of the season on Thursday evening of last week at Mendelssohn Hall. In one respect, the programme was a novelty—it contained no novelties, but Haydn's Quartette in C, Mozart's Trio in E flat and Schumann's Quartette in A, all music admirably fitted to the temperament and style of the players.

Miss Mead and her associates, Elizabeth Houghton, Gladys North and Lillian Littlehales, form a group whose sympathy, one with the other, is manifest. Each is an artist; associated, they exhibit much that is best in quartette playing—cleanness of execution, a just balancing of parts, finish

and vivacity. Nor does beautiful music lose in being rendered by beauty.

Miss Mead, whose playing is marked by a charming lightness and grace, never obtrudes her personality. Delightful was the rendering which she, Miss North and Miss Littlehales gave of the Mozart trio. The "allegro" was a study in spirit, precision and delicacy never degenerating with weakness.

A little more fire might not have been amiss in the quartette's rendering of the ardent "Assai agitato" of the Schumann number. However, their splendid rendering of the bizarre "Finale" more than made up for the lack in the second movement.

FROM BEYOND THE SEAS

The company organized by Ernest Van Dyck to give opera in German at Covent Garden in London will include several Americans. Among the women in Enriquita Crichton, who has been singing for several seasons with the Moody-Manners Company. Howard Hineley will have some of the bass rôles.

During the Italian season in London, which is just drawing to a close, Minnie Scalar, an American girl, who comes from Maine, made a successful appearance as *Aida*. She is in real life Minnie Plummer and studied in Paris with Marchesi and Lherie. She has been singing at The Hague and will next month be at Nice, where she is engaged for the rest of the season.

Mary Garden has gone back to the Opéra Comique to sing in the revival of

"Pelleas et Melisande," as the Paris public has never been willing to accept any other singer as *Melisande*.

Although Paderewski is not to come to this country, he will play in London this Winter. He will also give a series of twenty-two concerts in the British provinces.

Mme. Perron Danbé has just been appointed first stage manager for the Opéra Comique in Paris to succeed Emil Bertin, who lately died. No woman ever before held such a post. She is the widow of Jules Danbé, the conductor. Her predecessor was Bertin, for several years one of the tenors of the theatre. He also taught opéra comique at the Conservatoire.

BANJO PRESCRIBED FOR NEURASTHENICS

LONDON PHYSICIAN LECTURES ON
THE HEALING POWER OF
MUSIC.

Effect of Such Compositions as Mendelssohn's "Wedding March," the "Tarantula Dance" and Chopin Nocturnes Explained—Aid to Digestion.

LONDON, Dec. 23.—The importance of music as a healing art was the subject of a lecture recently given by Dr. G. Norman Meachen before an audience of musicians and doctors.

"There is a distinct connection between music and medicine," said Dr. Meachen, "dating from the first recorded instance of musical treatment, when David played before Saul to soothe his madness."

The lecture was interspersed with musical selections to illustrate Dr. Meachen's theory in regard to the effect of different styles of music in the treatment of various disorders. For instance, Mendelssohn's "Wedding March" accelerates the action of the heart and respiratory movements; the seventeenth century "Dance of the Tarantula" is good for the bite of a tarantula spider; such compositions as Chopin's nocturne in E flat and Stavenhagen's "Pastorales" soothe excitability and induce somnolence, while nervous weariness is dissipated by Godard's "En Courant."

Dr. Meachen quoted instances where music cured a child of screaming fits, reduced febrile temperature and soothed the insane, and where the banjo cured in three days an apparently hopeless case of neurasthenia.

"Music," explained the doctor, "enlarges the blood-vessels, and therefore causes the blood to flow more freely, whereby the digestion is stimulated. Thus, the good effect of having an orchestra at meals is evident."

He also expressed his belief that the Divine Art is a cure for alcoholism, citing as evidence in some measure the popularity of Saturday night concerts, and, in conclusion, he asserted that it must not be used as a remedy when absolute quiet must be maintained, when the patient does not desire it or when the ears are inflamed.

At the close of the lecture Dr. Sibley, who presided, facetiously remarked:

"I can see a Musical Pharmacopœia arriving soon with such prescriptions as 'forty-one bars of tremolo to cure delirium tremens.'"

From Birmingham, Ala.

Hon. John C. Freund,
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W. J. Hon.

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New York debut Dec. 7 at CARNEGIE HALL, with Mr. WALTER DAMROSCH and the New York Symphony Orchestra, a sensational success.

THE N. Y. WORLD, Dec. 8:

All that has been said by the London critics of the present fulfillment and future promise of Francis Macmillen as a violinist was justified last night at Carnegie Hall when the young artist made his debut before a New York audience with the New York Symphony Orchestra.
Mr. Macmillen has already "arrived." He is the virtuoso. Whatever breadth of interpretation or depth of comprehension time may bring it will be only in the development of a temperament and technique which are rarely satisfying.
Gifted with a personality which is poetic in the extreme the young man brings to his bowing not only the fire and enthusiasm but the beauty of youth. The slender figure, insistent with grace, the dark introspective eyes and waving brown hair should bring him the homage of a Paderewski.
His delicacy of coloring, his certainty of touch, the impetuosity of his bowing, which in the Paganini Concerto in D major was so amazingly shown, places him at once in the front ranks.

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NEW YORK, SATURDAY, DEC. 29, 1906.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

With the close of 1906 there comes to an end a month of musical activity which has never been equalled in New York. Three grand Opera Companies, presenting German, French, Italian and English operas, have entertained large audiences. Never before have so many notable singers lived and followed their profession here. Besides its operatic feasts New York has heard during December, the Boston Symphony, New York Symphony and Philharmonic Orchestras; it has entertained as its guest Camille Saint-Saëns, one of the greatest of living composers; in recitals it has had a brilliant complement of pianists, violinists and singers; it has listened to oratorio and choral concerts—all combining to make an exceptional month of music.

The visit of Camille Saint-Saëns, which came to a close this week, remains in memory as one of the most interesting features of the 1906 musical season. Wherever he appeared as pianist, conductor or auditor, his reception has been most cordial. He has been made to feel that America deeply appreciates the work he has done for music and recognizes the honor done by his presence here. The distinguished French composer leaves this country with a strong faith in America's musical future. He goes with the conviction that only the best in music is enjoyed here and may be able to dispel certain misconceptions abroad concerning the part the American dollar plays in the nation's musical life.

MUSIC STUDY IN COLLEGES.

One of the most important movements looking toward the advancement of American music and culture in things musical, is undoubtedly the increased attention given to this subject in our college courses. A recently published article in the Boston "Transcript" by Edward Burlingame Hill, tracing the development of music as a subject for study in Harvard University and showing conclusively how it has fostered "an appreciation of the intense hu-

manity of music as a study" again brings to public attention the growing importance of this art in American collegiate life.

With the exception, perhaps, of Edward MacDowell's attempt to introduce in the academic course of Columbia University music study on a plane with literature or philosophy, as opposed to the practical preparation for professional musicianship, the tendency heretofore has been to treat the subject along similar lines followed in metropolitan conservatories of music. Present indications point to a radical departure from this attitude.

Of timely interest is a paper just published in the "New Music Review" by Prof. Walter Spalding, the present head of the department of music at Harvard. He maintains that the study of music should be intended to cultivate an appreciation of the art just as the study of literature is purposed to give an understanding of the masterpieces of written discourse. Literature is not introduced in our college curricula for the express purpose of turning out great writers, or great poets; why, then, should music study be introduced essentially to produce great musicians or great composers. Prof. Spalding asks pertinently:

"Are not the names of Bach, Beethoven, Mozart, Schubert, Schumann, Verdi, Brahms, and Wagner quite comparable with Milton, Wordsworth, Keats, Shelley, Tennyson and Browning? Why should not a whole course be devoted to the life of Beethoven, surely one of the great biographies of the world? Just as in literary courses entire attention is centred on the life and works of such masters as Chaucer, Shakespeare and Dante."

Prof. Spalding's paper and the practical working out of his ideas at Harvard, at the University of Pennsylvania, Yale University and other American universities indicate that pedagogues are beginning to recognize the study of music as an essential to general culture, and foreshadow the time when men who lay claim to culture will find it as great a source for mortification to be ignorant of the works of Beethoven and Schumann, as to acknowledge a deficient acquaintance with those of Shakespeare and Keats.

AN OPERA CLUB SUGGESTION.

A writer in the London "Musical Standard" sees encouraging symptoms of increasing appreciation of grand opera in England in the fact that the two leading companies now touring the provinces giving opera in English, are everywhere meeting with crowded houses.

At the same time he recognizes that the conditions in this respect are still far from satisfactory.

"None will venture to deny," he says, "that, as a spectacle, opera is as intellectual as, say, a cricket match, a foxhunt or a race meeting, and if the crowd which now follows sport patronized opera (as is the case in the large centres on the mainland of Europe), it would mean an immense improvement in our manners and minds and, perchance, our morals, too."

He then refers to a recent experiment made by Charles Manners, of the Moody-Manners Opera Company, of using a chorus of local amateurs for productions in Sheffield, and finds therein a suggestion that, if put to a practical test, should be capable of good results.

Inasmuch as the conditions prevailing in England and in this country in regard to the opportunities of hearing the operatic masterpieces adequately performed are, to a great extent, parallel, any plan looking to the betterment of these conditions must be, of common interest.

"Why not have an opera club in each of our large, provincial centres, that would engage the local theatre for a long or short term, according to their means or menus, and provide a permanent amateur nucleus of chorus and, perhaps, orchestra. With a well-drilled amateur chorus, at least one revival could be given each season. It would attract all the local folk.

Pater and mater would go to see how their Charlie looked dressed as a dashing soldier, and Percival would gaze with fond rapture on Doris clad as a simple village maiden, when they would not go across the road to see an opera in the ordinary course of events." Thus trapped, as it were, they would gradually become familiarized with works of the highest class and have their tastes cultivated along the best lines.

For the rôle a traveling company of capable artists would be engaged. If the plan were carried out extensively, more companies would spring into existence, as the traveling expenses of such organizations would be considerably diminished by having no chorus to take with them.

The plan may, on first thought, seem impracticable here, but it is surely worthy of consideration by those who deplore the scarcity of performances of grand opera outside of the metropolis. It may be urged that the productions would necessarily be uneven at first, but if a series of such clubs were once successfully launched in our cities, and enthusiasm kindled, steady growth would be a natural result. Gradually, the scope of their work would broaden and their annual "opera season" extend its dimensions. As the writer quoted further remarks: "With a popular local club to guarantee the visit of a traveling company, what a great deal could be done! New works and little-known works could be produced with impunity."

Thus our composers would receive more encouragement to enter the larger field of creative art, a powerful impetus would be given to the development of our National school of composition, as such, and opera would cease to be regarded as an exotic form of amusement. Moreover, not the least important outgrowth of the scheme would be the stimulus the movement to organize permanent orchestras throughout the country would receive.

MUSIC IN THE PUBLIC SCHOOLS.

In an interview, published in this paper last week, Dr. Frank E. Rix, superintendent of music in the New York public schools, made the statement, "The trouble with music in the New York schools is that its true importance is not realized by the public, and therefore not enough time has been given to it."

With these words Dr. Rix strikes the keynote to America's weakness, musically. If the study of music were more popular in our schools, the enjoyment and standards of the art would be proportionately higher in the general life of the country.

But Dr. Rix goes still further. He says music should not be treated as a luxury, but as an important factor in education. He points out that the studious consideration of this art makes use of all the faculties. Accuracy, judgment, concentration, the instant correlation of thought and action, self control and will power are all brought into play. With the modern tendency among educators to train rather than dispense so much knowledge from so many pages of a given text-book each day, it would then seem that music is deserving of greater recognition in public school courses.

The New York Board of Education prescribes one hour a week for the study of music, and for every 250 teachers in general subjects, allows one for music. To the average mind this apportionment of time and instructors may seem adequate; but to those who feel the importance of music as a study for general culture, the number of special teachers in that subject seems decidedly meager.

It is gratifying to note that despite these handicaps Dr. Rix has accomplished a great work in his department. The recent performance of the "Children's Crusade," in Carnegie Hall, demonstrated effectively what can be done, and should induce those in authority to give more attention to the study of music in the public schools.

PERSONALITIES.



BERNHARD STAVENHAGEN

Stavenhagen.—One of the most prominent pianists in Germany at the present time is Bernhard Stavenhagen, who, though resident in Munich, frequently appears in the other large cities both as pianist and conductor. He was one of Liszt's last pupils and has been decorated as Knight of the Order of the White Falcon. For the last eight years he has been court conductor in Munich. During the season 1894-5 he made a tour of this country, but, owing to insufficient exploitation, he did not attract the attention he deserved.

Sarasate.—The yearly income of Pablo de Sarasate, the Spanish violinist, from his concert engagements, is said to amount to \$50,000. He has not been heard in America since 1889, when he made a tour with Eugen d'Albert.

Yaw.—Ellen Beach Yaw, the Californian soprano, began her musical career as a member of a traveling company of evangelistic singers, when she was a mere child, her engagement being the result of the attention her singing attracted at a revival meeting.

Marchesi.—Blanche Marchesi, the daughter of Mathilde Marchesi, the noted Paris singing teacher, has been meeting with success in the larger cities of Germany. She recently sang a lengthy programme at the Imperial Palace in Berlin, before the Kaiser and the Kaiserin.

Marteau.—Henri Marteau, the violinist, is a staunch champion of Joseph Joachim, whose book on the violin he is now translating into French. He has been called "the French Joachim" by German critics.

Calvé.—Emma Calvé, of Carmen fame, is said to be much of a mystic. On the mantelpiece of her room she has a statue of Buddha as a decorative accessory. She believes in a previous state of existence.

Eames.—Emma Eames is especially fond of dogs. At her Italian villa in the Summer she is surrounded with canine pets, ranging from a little dachshund presented to her by the German Emperor, to a descendant of the Scotch sheep dog belonging to Sir Walter Scott.

Melville.—Margaret Melville, the American pianiste and composer, whose work has given her high rank among the musicians of Berlin, recently played with striking success in Warsaw. She has never returned to this country since she went abroad as a child to pursue her studies. She was for several years a pupil of the late Ernest Jedliczka and, later, of Leschetizky. Her sister Minnie is one of George Fergusson's principal assistant teachers in Berlin.

Gabrilowitsch.—Ossip Gabrilowitsch, the Russian pianist, will be the soloist of the New York Philharmonic Society's concerts, in Carnegie Hall, on January 4 and 5, when he will play Tchaikowsky's B flat minor concerto. His only New York recital this season will be given in Mendelssohn Hall on January 19.

Giachetti.—Mme. Giachetti, the Italian soprano, whose impersonation of *Madam Butterfly* has been one of the successes of the Covent Garden season, is a sister-in-law of Enrico Caruso, the tenor.

Witherspoon.—Herbert Witherspoon will give his only song recital for the season in Mendelssohn Hall on the afternoon of January 10. His programme will contain a number of novelties.

Rachmaninoff.—Sergius Rachmaninoff, the Russian pianist and composer, has resigned his position as conductor of the Imperial Opera in St. Petersburg in order to devote his time entirely to composition.

Petschnikoff.—In the middle of January Mr. and Mrs. Petschnikoff, the latter also a proficient violinist, will give a joint violin recital in Mendelssohn Hall. The two artists will play a number of interesting violin duets, while Mr. Petschnikoff will be heard in solos.

BOSTON QUARTETTE PLAYS IN PORTLAND

OLGA SAMAROFF ACCORDED AN
OVATION BY ENTHUSIASTIC
AUDIENCE.

Prof. Willy Hess, Otto Roth, Emil Ferir and Heinrich Warnke Present Interesting Programme in Masterly Manner—Suk Quartette Pleases.

PORTLAND, ME., Dec. 22.—The second concert in the Ellis Course was given by the Boston Symphony Quartette and Olga Samaroff, the brilliant young pianiste, on Wednesday. The audience was large and appreciative.

Mme. Samaroff, who was heard here last season, fully met the expectations of the many admirers her playing then won for her. Clarity, dazzling speed, certainty, ample strength, fine differentiation in tone qualities and tone values and admirable employment of the pedals, all combine to make her performances a source of genuine pleasure and satisfaction.

Her first number, Chopin's polonaise in A flat, was played with spontaneity and spirit and followed by a Brahms capriccio, which served to display her fine command of tonal resources. The other numbers in the group were Scriabine's nocturne for left hand alone and the Schulz-Evler "Arabesques on the Blue Danube Waltz," which won her an ovation.

The work of the quartette was as always, a perfect demonstration of all that is musicianly in ensemble playing, and the numbers chosen for the programme were well selected and contrasted. One of the most enjoyed was the opening work, a quartette by Josef Suk, the Bohemian composer. It has a romantic atmosphere and charming melodic passages, which were played with exquisite effects of tone. The other selections were Haydn's variations on the Austrian Hymn and a movement from the same composer's quartette in D. In the former the lovely and dignified air was delivered with great impressiveness and finish, while the latter served to show the players' ease and dexterity of execution.

Prof. Willy Hess, the leader of the quartette, was heard in two of Sarasate's Spanish dances, which he gave with all the refinement of technique and taste for which he is justly noted. The audience expressed emphatic approval.

PROGRAMME BY JEWELL TRIO.

Large Audience Applauds Association of
Excellent Artists.

A concert of particular excellence was given on Friday evening of last week at Assembly Hall by the Jewell Trio, consisting of Anna Jewell, pianiste; Isidore Moskowitz, violinist, and Gregory Allen, cellist, assisted by Marie Blanche Hollingshead, soprano.

Beethoven's Trio, op. 1, No. 3, and the popular Arensky Trio in D were admirably rendered. Miss Jewell's efficient technique easily surmounted all the difficulties of the piano part. Mr. Moskowitz, of the Russian Symphony Orchestra, possesses a warm tone and brilliant technique. Mr. Allen, also of the Russian Symphony Orchestra, is an excellent musician. Miss Hollingshead pleased her audience greatly in four songs, one of which, "Love's Dreaming," by Spence, was dedicated to her.

Dedicate Organ by Service.

PHILADELPHIA, Dec. 24.—The installation of the new pipe organ at Holy Trinity, Memorial Church, last week, afforded an opportunity for one of the best concerts heard here in many days. Under the direction of Henry S. Fry, organist and choirmaster, a programme of great beauty and impressiveness was rendered. The soprano solos were given by Emily A. Cobden.

Pupils' Concert in New York.

Sadie Nathan, Otto Stahl, Cora Sauter, Inez Turner, Edna Commerford, Esther Woolsey, Ferdinand Schmidt, William Parsons, Howard Noe, Grace Shad, Henry Hager and Miss E. Martineau, pupils of the New York German Conservatory of Music, appeared in concert at the college hall, on Monday of last week, and rendered in creditable manner an interesting programme.

Made Sensational Success as "Carmen"



MME. BRESSLAR-GIANOLI

Generally Conceded to be One of the best "Carmens" ever heard in New York.—She is now Singing with Mr. Hammerstein's Company at the Manhattan Opera House in New York

In Mme. Bresslar-Gianoli, Oscar Hammerstein has discovered a singer who is generally conceded to be one of the best *Carmens* ever heard in New York. Some years ago she appeared at the Cason with a French opera company from New Orleans. Her worth was recognized then by a few, but as the enterprise came to grief early she was but a passing memory. Now she is likely to come permanently into her own.

This new interpreter of the cigarette girl offers no idealized impersonation. Hers

is the unrefined, pleasure-loving person of the text, frank in sensuous comprehension of the joy of living and determined, without thinking, upon the fulfillment of her smallest desire. Both her acting and singing are consistent with this view. She does not hesitate to sacrifice the latter when necessary to her conception. Yet, in the main, the music loses little in consequence. Her gay opening apostrophe to love, her fateful appreciation of the death warning in the cards, her beautiful love duet with Escamillo, all were sung in a manner to make her recent debut at the Manhattan a notable event.

AT THE SYMPHONY.

A Story With a Moral By Nixon Waterman, in "Life."

The great orchestra was playing its most compelling number. She sat as one enwrapped in an ecstatic dream.

He sat beside her. It was he who had bought the tickets.

"Perfectly grand!" he whispered in her ear.

She remained silent, drinking in the divine melody.

"Don't you think so?" he added a moment later.

A faint sign of distress passed over her beautiful features. "Yes," she breathed, so faintly that she hoped it would not disturb her blissful enchantment.

A moment of heavenly hush, and then: "What marvelous phrasing!"

She said nothing. She was far away in a realm of delight so delicious, so delicate, the faintest breath of discord would alarm and destroy it. She sought to deaden her organ of hearing to his rasping words and to make herself believe he had not spoken.

But he had, and he followed his previous remark with, "Did you ever hear it done better?"

She very nearly succeeded in giving him

a mere mechanical lip-formed "no," without vexing her transported consciousness.

For a full moment he remained speechless, forgetting to bruise the tender blossom of melody with his harsh bludgeon of words. His eyes were closed. How heavenly it all seemed! She was drifting in an ethereal sea of harmonic bliss, when there came crushing into the charmed audience chamber of her dreams the question: "Have you ever tried listening to music with your eyes closed?"

The crisis had come. She uttered a faint gasp of starless despair, like one bidding farewell to a dear, divine hope. Looking her devilish tormentor full in the eyes she said sweetly, as only thrice-bitten woman can: "Oh, yes; and I think it heightens the pleasurable effect; but did you ever try listening to music with the mouth shut?"

And the flutes and the oboes and the violins played on.

Likewise the tuba, the triangle and the kettledrums.—Nixon Waterman, in "Life."

Philadelphia Manuscript Society.

PHILADELPHIA, Dec. 25.—At the December meeting of the Philadelphia Manuscript Society the soloist was Perley Dunn Aldrich, who sang three songs by E. L. Justis, and the fine setting of Keats's "La belle dame sans merci," by F. S. Converse. For this occasion Mr. Converse sent the singer a new ending of the ballad that he has written specially for Mr. Bispham's production of the work with the Boston Symphony Orchestra.

MARY WOOD CHASE WITH THE KNEISELS

NOVELTY PRESENTED AT CONCERT
OF STRING QUARTETTE IN
BROOKLYN.

Chicago Pianiste Eminently Successful in the Interpretation of an Interesting Programme—Enthusiastic Reception for the Performers.

BROOKLYN, Dec. 24.—Never was the artistry of the Kneisel Quartette more convincing, and never did a more efficient assisting artist appear with the organization than at the concert given at Association Hall, on Thursday of last week. Needless to say, the audience was a large and brilliant one, as it always is, no matter what the weather, for the Kneisels.

The main attraction of the programme on Thursday was a quintette in B flat by Goldmark, presented for the first time in this country. The composition is in the modern style and is in many ways distinctly appealing. Of the five movements, but three, the "Adagio," "Andante quasi Moderato" and "Allegro vivace" (alla breve) were given. Its success was, however, largely due to the excellent interpretation which it received. Mary Wood Chase, to whom the piano portions of the work were intrusted, gave a rendering that for beauty of tone, poetry of interpretation and clearness of conception could not be excelled. Her melodic singing touch, the charm of her phrasing suggest the violinist or singer rather than the pianist. The applause which followed the work was prolonged and enthusiastic, and brought the artists out many times.

The first and last numbers of the evening were Mozart's Quartette in A and the Schumann in F. Every movement of both was vehemently applauded—the best commentary on the success of the artists.

TSCHAIKOWSKY PROGRAMME.

Composer's Score Will be Used by
Mr. Damrosch at Next Concert.

Walter Damrosch has prepared a brilliant Tschaiowsky programme for the New York Symphony Orchestra concerts at Carnegie Hall Saturday evening and Sunday afternoon, (December 29 and 30) with Josef Lhévinne as soloist. As the symphonies of Tschaiowsky have been performed so frequently in the last years, Mr. Damrosch has made the Symphonic Suite No. 3 the *pièce de resistance*. This work was first performed under the composer's direction at the inauguration of Carnegie Hall, in 1891, and Mr. Damrosch possesses the score which was then used, with all the annotations and slight changes in Tschaiowsky's own hand. The entire programme is as follows:

1. Romeo and Juliet. Tschaiowsky Overture, Fantasy (From Shakespeare's tragedy)
2. Concerto for Piano with Orchestra. Mr. Lhévinne. Tschaiowsky
4. Symphonic Suite No. 3. Tschaiowsky
 1. Elegie; Andante molto cantabile
 2. Valse melancolique; Allegro moderato
 3. Scherzo; Molto vivace
 4. Thema con variazione.

Kneisels Play for Students.

This week closes the first term of the season at the Institute of Musical Art. The recital of the opera class students, which took place on December 15, was repeated last Wednesday, and on Tuesday afternoon the Kneisel Quartette gave the first of their series of chamber music recitals to the students. The programme included the Quartette in F major, op. 41, No. 2, Schumann, and the Quartette in E flat major, op. 74, Beethoven.

Shannon at the Hippodrome.

Shannon and his 23d Regiment Band of Brooklyn under the management of R. E. Johnston will appear at the Hippodrome Sunday evening concert January 6. This will be the first of a series of concerts by the well-known organization at the Hippodrome during the season. Shannon and his band assist Mme. Nordica at her Brooklyn concert December 29, at the 23d Regiment Armory.

DAVID

BISPHAM

Loudon G. Charlton
Manager, Carnegie Hall, New York
EVERETT PIANO USED

GRAND OPERA ON THE BOWERY

Great Crowds that Patronize Performances at the People's Theatre Are a Refutation of the Statement that the Poor do Not Appreciate nor Want Good Music—An Ambitious Repertoire.



HERE is a phase of grand opera in New York this season which has, perhaps, been overlooked by the general public. In next month's issue of "Appleton's Magazine," "Grand Opera on the Bowery" will introduce to the vast majority of opera goers a unique development of its chosen pastime. Here are some excerpts from the article:

You patrons of grand opera who know the Metropolitan Opera House and regard it as the Mecca of Music, go down the Bowery to the People's Theatre some Monday evening during the season of the Royal Italian Grand Opera Company and prepare to be astonished.

Down there, in contrast to the Metropolitan Opera House, the audience comes early, although the opera begins late. It is not a popular practice to go to your seat after the opera has begun, as you will learn once you are inside.

This crowd that blocks the lobby is a refutation of the charge that the poor do not appreciate nor want grand opera. Mostly they are Italians, men, women and children, unmistakably from the confines of "Little Italy"; although here and there is a sprinkling of the other races that go to make up the East Side. In this "come early" crowd, no niceties of dress are observed. They are bound for the gallery and dress does not count there.

Next to appear are patrons of the opera from a little higher strata in prosperity. These are, if one may guess from appearances, the Italian barbers, small merchants, and fruit vendors. Usually they have with them their wives or sweethearts, and bright and dazzling, from an East Side point of view, is their garb. They purchase the cheaper balcony seats, but do not secure them in advance. And now the ticket speculators "get busy," for this is one phase of opera night not peculiar to the Metropolitan Opera House.

Meanwhile, boys have been dashing around selling librettos of the opera, and it is remarkable to see how many of these are purchased by the patrons. Evidently it is not going to be so ignorant an audience, after all.

This impression is heightened when the late comers begin to put in an appearance. They constitute the better class of the audience, the society element, so to speak.

Naturally, there are some particulars in the staging of the operas that would bear improvement; but this is no fault of Impresarios D'Amato and Ferrara, nor yet of Muschiette, the stage director. With but limited financial resources it is impracticable to give the weekly operas an

elaborate setting of scenery or costumes. With the principals, the costumes leave nothing to be desired; but as for the chorus, its costumes are furnished by a costumer who evidently does not consider fit a matter of moment. Then as for the scenery, some ludicrous anachronisms are perpetrated, as well as some absurdities. The People's Theatre is the home of a Jewish stock company which suspends on opera nights, and its scenery and properties are utilized. So it is that *Carmen* comes tripping from the cigarette factory—so labeled on a sheet of cardboard—while the front of the "factory," which bears startling resemblance to a mosque, is inscribed with signs in Hebrew characters and has in addition an advertising placard inviting readers to "Deal at Bernstein's Clothing Emporium."

The venture was not a financial success from the start. The initiative was taken in the Winter of 1904, with a quota of sixty-seven artists, the opera company trying conclusions for one week in Portland, Me. Result: loss, \$1,800.

However, D'Amato and Ferrara were impressed with the belief that once they could gain the confidence of the people,



"The Society Element, so to Speak"

patronage was assured, and, as a result, arrangements were made last winter for a series of Sunday night operas in the Academy of Music. "Faust" was the first of the series given, and results surpassed the rosiest anticipations.

To convey an idea of the work accom-

plished by the operatic organization, it may be well to give a partial list of the operas which have been produced. This includes "Aida," "Carmen," "Faust," "Lucia di Lammermoor," "Rigoletto," "La Traviata," "Il Trovatore," "Cavalleria Rusticana," "I Pagliacci," and "La Forza del Destino," the last an opera rarely produced in America. Since the beginning of the Royal Italian Opera Company there have been four sopranos, three tenors, four baritones, and two basses, all of them having been entirely satisfying to the patrons of the operas.

This more prosperous class of the audience has secured its seats in advance; the house usually being practically sold out days before the opera.

Out of deference for those who cannot come early the curtain does not rise until a quarter to nine, although long before that time the mass of the audience is in its seats, sporadically venting its impatience in hand-clapping. This hand-clapping at the People's Theatre is a mysterious thing in its way, to one not familiar with its ethics. Its use as a demonstration of applause is for certain defined times; at other times the artists do not expect it, nor will the mass of the audience tolerate it at all. And equally mysterious is the use of hissing.

By the time the opera is well under way, the skeptic is convinced that, after all, these people love high-class music for music's sake and that perhaps they know as much or even a little more about its correct rendition than some of those uptown operagoers who pride themselves upon their culture. At least it is evident that this popular-priced audience will not put up with anything but good music.

The principals of the Royal Italian Grand Opera Company are well known in the operatic world. All of them in fact, with the exception of some comparative beginners who occasionally are given some minor rôle, have gained at least secondary fame in the royal opera houses in Italy and with operatic organizations in this country. For instance there is Signorina Rosa Duce, a most alluring *Carmen* or demure *Marguerite*, pretty beyond belief for a prima donna, and as finished in her singing as she is pleasing to the eye. Aside from foreign honors, she has sung with the Metropolitan Opera Company and this year has a contract with Leoncavallo. Then there is Signorina Virginia Novelli, her alternate, who has sung with Caruso and every great singer in existence. So it is with Allesandroni, the robust baritone, handsome and magnetic in his personality, and equally pleasing as a singer.

An Appreciation.

The MUSICAL AMERICA Co.,
New York City.

Gentlemen: Enclosed find \$1.00 for renewal of subscription to MUSICAL AMERICA as per bill also enclosed. I am glad to express my appreciation of the value of the publication: the unique position it occupies in the musical world and the manner in which that position is maintained, its policy adhered to.

Yours very truly,

FRANK L. ANDREWS.

Fall River, Dec. 19, 1906.

A REAL "WUNDERKIND."

Alvin Rosenzweig, at Age of Seven, Displays Remarkable Talent.

In Alvin Rosenzweig, who, by the way, is a brother of Sadie Rezenzweig, the talented violinist now touring America, Deszo Nemes has found a real prodigy. The lad is only seven—and not fourteen years old as previously stated—but his understanding of the violin and facility of expression are a revelation to those who have heard him.

It was at the recital last week in which Mr. Nemes presented one of his musicianly programmes that this young violinist's attainments were first made known to New York concert-goers. The two numbers—Neruda's Slavish Lullaby and Danclo's Serenade—were performed with a maturity of conception and a warmth of expression that surprised those who heard him. That he is under careful tutelage was evidenced by his bowing and fingering, both of which were true to the highest standards of violin playing. Mr. Nemes, who has been the kindly preceptor for many other geniuses of the violin, has every reason to feel gratified over the impression made by Alvin Rosenzweig at his debut. Much will be expected of the boy's future.

"MAGIC FLUTE" REPEATED.

Brooklyn Allied Arts Association Gives a Second Performance.

With a performance as excellent and as successful as that of December 5, when the singers first attracted wide attention for their creditable operatic work, the Allied Arts Association repeated Mozart's "The Magic Flute," at Association Hall on Friday of last week. A large audience, representative and enthusiastic, was present.

A good orchestra of about thirty-five men, under the baton of Carl Figue, played the difficult Mozart score without a hitch, and greatly strengthened the production. Many excellent and well-known singers essayed the important characters in the opera. Alma Webster-Powell sang the *Queen of Night*, and Mrs. Figue, *Pamina*, with great success. One of the hits of the evening was made by Forbes Law Duguid as *Papageno*. The "Papageno-Papagena" duet, toward the end of the last act, sung by him and Marguerite Steinberger, who essayed the feminine rôle was considered the best musical feature of the evening.

Mme. Fabiani Celebrates Birthday.

PHILADELPHIA, Dec. 23.—Mme. Adele Fabiani, well-known in this city as singer and teacher, celebrated her birthday last week by giving a musicale which was attended by many friends. During the evening she sang arias from "Aida" and "La Bohème," the prologue of "I Pagliacci" being rendered with dramatic effect by Signor Trucchi. Nathalie Westbeck, Aurelio Fabiani and others contributed to the programme.

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FEUD OF ORCHESTRAS IN THE TWIN CITIES

ST. PAUL AND MINNEAPOLIS ARE
AT ODDS OVER NEW
ENTERPRISE.

Lack of Support for New Symphony Organization
Gives Music Editors Opportunity to Exchange
Compliments—Hope Lost for "Real" Music.

ST. PAUL, Dec. 26.—St. Paul and Minneapolis music circles are again interested in a controversy between the music editors of the daily press of the twin cities. The controversy is based upon an alleged lack of support given to the new St. Paul Symphony Orchestra by concert-goers of this city.

The St. Paul "Pioneer Press" comments editorially upon the situation as follows:

"The Symphony Orchestra is not receiving the support it deserves. The loss is not that of the promoters for they have been giving their time, their money, their energy and their thought to the success of the project, not for their own profit, but for the benefit of St. Paul and its music-loving public. Every cent of profit earned goes, not into the pocket of any individual or company, but into the treasury of the orchestra association for the improvement of the orchestra and of the programmes. The loss is the public's. Unless the enterprise is given more generous support and unless there are enough persons in St. Paul to make the orchestra pay expenses, the enterprise will have to be dropped. St. Paul will have to go for its real music to Chicago and New York or content itself with an occasional visit. The great symphonies or the great chorals, adequately performed, will not be heard here except at rare intervals."

Up to this year Minneapolis and St. Paul had a partnership arrangement for symphonic productions, Emil Oberhoffer of Minneapolis conducting in both cities, and the best orchestral talent of the two cities being represented in the orchestras of both. The Minneapolis "Journal" now observes that since St. Paul has decided to "go it alone" and faces a doubtful outcome as the result of its action, music lovers need not despair of hearing good music, should the new orchestra plan be dropped. The "Journal" says:

"The outlook over there (in St. Paul) should not be as gloomy as the writer makes out, however, for that city without an orchestra of its own would not be dependent on the chance visits of symphony orchestras from Chicago and New York for its tastes of 'real music.' Minneapolis can meet any yearning the St. Paul people may feel for the 'real' in music, and St. Paul people will be welcomed to any of the concerts of the Minneapolis Symphony Orchestra as long as there is room. In case there is not room the concerts can be repeated, as has been suggested before."

MINNEAPOLIS QUARTETTE GIVES FIRST CONCERT



THE NEW MINNEAPOLIS STRING QUARTETTE

MINNEAPOLIS, Dec. 22.—The first concert of the Minneapolis Symphony Quartette, which was given on Tuesday, in Johnson Music Hall, was one of the most enjoyable events of the first half of the musical season. The assisting soloist was Sigrid Westerlind, the Finnish soprano, who has but recently come to the Twin Cities.

The quartette is composed of Heinrich Huevel, first violin; Raymond Shyrock, second violin; Olaf Hals, viola, and Carlo Fischer, cello, who are all members of the

Minneapolis Symphony Orchestra, and have formed their organization as an auxiliary, in a sense, of the larger musical body.

The quartettes played were Haydn's opus 74, No. 1, and Beethoven's opus 18, No. 1, and it speaks well for the members of the new organization that they reproduced the delicate lines of both compositions with such clarity and vivid beauty as marked their interpretations. Throughout the evening they maintained good balance among the voices and accurate intonation, producing at the same time, fine qualities of

tone coloring. The Haydn Minuetto and the second and third movements of the Beethoven quartette were especially effective.

Miss Westerlind, who made her local debut on this occasion, contributed Schumann's cycle, "Frauenliche und Leben." With a voice of agreeable quality and cultured artistic taste, she gave a dramatic and impressive interpretation of this exacting group of songs. Her efforts, as well as the work of the quartette, evoked enthusiastic applause. Eulalie Chenevert played Miss Westerlind's accompaniments in a sympathetic and tasteful manner.

The Retorts Humorous.

Once upon a time, a university professor, having ordered from a music-publishing house a copy of a "Valse Impromptu" by a certain French composer, received an "Impromptu Waltz" by another man. The publishers, when called to account for their mistake, replied rather insolently that they had been in the music-publishing business a long time, and had yet to discover the difference between a "Valse Impromptu" and an "Impromptu Waltz." Would Doc-

tor Smith kindly state to them that difference?

"Gentlemen," wrote the genial professor, in answer, "I have not, like yourselves, been in the music-publishing business, and am therefore not fully qualified to inform you, but since, in your extremity, you have appealed to me, I would venture to suggest that the difference between a 'Valse Impromptu' and an 'Impromptu Waltz' may be similar to the difference between a blind Venetian and a Venetian blind."

"Yours very truly," and so forth.—"Youth's Companion."

Girl Organist Kills Herself.

REAVILLE, N. J., Dec. 26.—Bessie Hill, organist of the Presbyterian Church, killed herself yesterday by cutting her throat and jumping into a cistern near her home. The girl had been suffering from nervous trouble and had recently resigned her part in the Christmas cantata arranged by the church.

Minister.—"In the world to come for the righteous there is nothing but continuous music, singing and playing of harps."

Wicked.—"Sort of a continuous vaudeville, or what?"—Florida "Times-Union."

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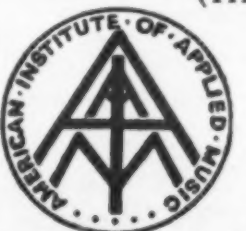
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MRS. STORER'S AID TO MUSIC IN CINCINNATI

HELPED TO ESTABLISH A GREAT AUDITORIUM FOR FALL FESTIVALS.

Wife of Former Ambassador Played Conspicuous Part in Giving Ohio City Its Prominence as a Centre of Music.

In connection with the publication of the Roosevelt-Storer controversy, the fact became known this week that Mrs. Maria Longworth Storer, wife of the former ambassador, Bellamy Storer, had played a conspicuous part in giving to Cincinnati its present importance as a musical centre.

Mrs. Storer's first husband was Col. George Ward Nichols, and her social standing in Cincinnati and her financial prospects as one of the richest young women of her city and State, combined with her personal abilities and attractions, were such as to enable her to assist her first husband to become one of the most prominent men of the city. Cincinnati was about to become a great musical centre of the country. Indirectly, perhaps, but with powerful influence, Mrs. Nichols was largely instrumental in making it so, and her husband was placed in touch with some of the most prominent and influential people.

Among these was Reuben R. Springer, a very rich old gentleman who was induced to give liberally toward the building of the great Cincinnati Music Hall and College of Music, with Col. Nichols as the chief manager and finally for several years president. The country has not forgotten how for many years Cincinnati was, and to a certain extent still is, a great attraction to music lovers in its Fall festivals and magnificent seasons of opera, attracting people from all parts of America and the musical critics from everywhere.

VENTH COMPOSITION HEARD IN ST. PAUL

Violinist's Suite in G Major Well Received at Recital of Chamber Music.

ST. PAUL, MINN., Dec. 25.—Mrs. Herman Scheffer, pianiste, and Carl Venth, violinist, presented an admirable programme of chamber music at the Park Congregational Church, Thursday evening, December 14. The motives from Wagner's "Flying Dutchman," arranged as a duo by Raff, was much enjoyed and the opening number, the Grieg Sonata in G minor, was played with remarkable interpretative insight and artistic poise. Few violinists get the beauty, the richness and depth of tone that characterizes Mr. Venth's work. The "Barcarolle and Gavotte" from the Venth "Suite in G major" are written in the old suite style and contain many technical difficulties for the pianist which were ably and charmingly mastered by Mrs. Scheffer. This number received significant applause which marked the recognition of Mr. Venth as composer. The "Gavotte" was graciously repeated. The Vieuxtemps-Wolff arrangement of the motives from "Don Juan" completed the programme.

Artists of whom Philadelphia is Proud



FRITZ ULLRICH

He is One of Philadelphia's most Talented Violinists

PHILADELPHIA, Dec. 24.—In Fritz Ullrich, violinist, William Sylvano Thunder, pianist, and Florence Hinkle, soprano, Philadelphia has a trio of artists of whom local musical lovers are justly proud. Miss Hinkle, whose exceptional attainments have already been recorded in *MUSICAL AMERICA*, has lately won many new laurels through her appearances in recitals and concerts.

Like most geniuses, Fritz Ullrich reached his present exalted position in the musical world only after years of battling obstacles and trials which would have discouraged any but a man of strong character, high ambition and unusual talents, as well as one actuated by a definite purpose, and a fixed determination to accomplish a great end. Mr. Ullrich is still a young man, but his fame as a master of the violin is already widespread. His success is due to his own indefatigable efforts, aided naturally by the instruction of masters who recognized the talents of a struggling artist in whom there was great promise.

Mr. Ullrich's performance is characterized by a perfection of technique, remarkable depth and breadth of tone, intelligent interpretation, and a display of native temperament, which render his playing a genuine delight.



WILLIAM SYLVANO THUNDER

An Accomplished Pianist, Organist and Teacher of Philadelphia

His repertoire commands a wide scope of compositions of the great masters, as well as some of his own compositions.

Mr. Ullrich was born at Frankfort-on-Main, Germany. He came of a long line of violinists, and received his early musical instruction from his father, Philip Ullrich. After coming to this country, Mr. Ullrich continued his studies under Jan Koert, concertmaster of the Damrosch Orchestra, later with Fritz Kreisler, who was so delighted with his playing that he offered him free instruction for an unlimited period.

The following quotation from a letter received by Mr. Ullrich from his former instructor is an enviable testimonial to this artist's ability:

"Come to me at any time. I shall gladly assist you here and abroad. I shall always remember your playing for me to-night. I wish you every success on your beautiful talent."

Mr. Thunder was born in Philadelphia in 1876, and studied with his brother, Henry Gordon Thunder, Jr. He has been organist at the Roman Cathedral, Logan Square, Philadelphia, for five years, and has achieved notable success as a pianist and as a teacher.

AID FOR MacDOWELL.

A Partial List of Contributors to Fund is Announced.

The Edward MacDowell Fund of the Mendelssohn Glee Club announces the following partial list of New York contributors:

Frederick G. Bourne, \$1,000; Isaac N. Seligman, \$500; Jacob H. Schiff, \$500; E. C. Benedict, \$500; Paul M. Warburg, \$250; M. C. D. Borden, \$250; Joseph H. Choate, \$100; Jens Skougard, \$100; Mrs. H. S. Pickands, \$100; August Lewis, \$100; Douglas Alexander, \$100; Edward D. Adams, \$100; Miss Julia H. Whitehead, \$100; Mr. and Mrs. Morris Loeb, \$100; Morris K. Jesup, \$100; Mrs. Frederick Trevor Hill, \$100; H. O. Havemeyer, \$100; Herbert L. Satterlee, \$100; Mortimer L.

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WISCONSIN COMPOSER COMMITS SUICIDE

WILLIAM BORCHERT SEEKS DEATH WHILE INSANE OVER FAILURE OF OPERA.

Though Latterly a Resident of Fond du Lac Well Known as Teacher in Other Cities Also—Brother of Government Official in Germany.

FOND DU LAC, WIS., Dec. 24.—The failure of his new opera, the "Bride of Morocco," is supposed to have caused the suicide of William Borchert of this city, one of the best known musicians in the State.

Borchert, who, it is thought, had become mentally deranged, disappeared from a hotel in Mayville on Tuesday, and his body was found hanging from the ladder of a box car by a laborer two days later. A noose, made with two handkerchiefs, was the method used by the suicide.

He was born in Mecklenburg, Germany, fifty-five years ago, and was a teacher of the piano, violin and voice culture, having followed his profession in Paterson, N. J., San Francisco, Milwaukee, and Fond du Lac.

He had no relatives in this country, but his brother, who is wealthy, is said to occupy a high position in the German Government.

CONCERT OF OLD MUSIC POSTPONED

Sam Franko Compelled by Lack of Time to Cancel Dates Made for Interesting Series.

Sam Franko, the well-known violinist, has, for the present, cancelled his dates for his usual series of concerts of old music, in New York, despite the fact that every preparation, even to the printing of the programme for the first concert, had already been made.

The announcement will be received with disappointment by many music-lovers who have been looking forward to an early opportunity of hearing the interesting old compositions that Mr. Franko managed to unearth while rummaging through the libraries of musical literature and music stores of European cities last Summer. He plans, however, to give one or two programmes in the Spring, at the close of the opera season.

Mr. Franko's duties as concertmaster at the Manhattan Opera House, together with his other engagements, have made this postponement necessary.

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31st (week).....Cleveland, O.	11th-12th-13th.....St. Paul, Minn.	7th-8th-9th.....Portland, Ore.	3rd.....Decatur, Ill.
Jan. 7th.....Akron, O.	14th-15th-16th.....Minneapolis, Minn.	11th-12th-13th.....San Francisco, Cal.	4th.....Columbus, O.
8th.....Youngstown, O.	18th-19th.....Winnipeg, Man.	14th-15th-16th.....Oakland, Cal.	5th.....Ft. Wayne, Ind.
9th.....Wheeling, W. Va.	20th.....Grand Forks, N. D.	18th.....Ogden, Utah.	6th.....Grand Rapids, Mich.
10th.....Springfield, O.	21st..... Fargo, N. D.	19th-20th.....Salt Lake City, Utah.	8th-9th-10th.....Detroit, Mich.
11th-12th.....Indianapolis, Ind.	23rd.....Butte, Mont.	21st-22nd-23rd.....Denver, Colo.	11th-12th-13th.....Toronto, Canada.
13th (week).....St. Louis, Mo.	25th-26th.....Spokane, Wash.	25th.....Lincoln, Neb.	15th-16th-17th.....Buffalo, N. Y.
21st (week).....Chicago, Ill.	27th.....Tacoma, Wash.	26th.....Souix City, Iowa.	18th.....Syracuse, N. Y.
28th (week).....Chicago, Ill.	28th-Mar. 1st-2nd, Seattle, Wash.	27th.....Omaha, Neb.	19th-20th.....Rochester, N. Y.
Feb. 3d-4th-5th-6th.....Milwaukee, Wis.	Mar. 4th.....Vancouver, B. C.	28th-29th-30th.....Kansas City, Mo.	22nd (week).....Pittsburg, Pa.
7th.....LaCrosse, Wis.	5th.....Victoria, B. C.	Apr. 1st.....St. Joseph, Mo.	

THE ARTISTS ALPHABETICALLY:

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FLORENCE EASTON (from London).
ETHEL HOUSTON (from Paris).
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RENA VIVIENNE (from Milan).
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HAMMERSTEIN LOSES ANOTHER ATTACHEE

**MME. CROWLEY, WHO CONDUCTED
THE "GOLD DUST QUARTETTE"
LEAVES OPERA.**

It was a Question of either Bonci's Resignation or Hers— Couldn't Stand Pathos of Illustrious Tenor's Performances—Departs Heartbroken.

Oscar Hammerstein has lost another attachée of the Manhattan Opera House.

Mme. Lizzie Crowley quit him cold Saturday in the middle of the afternoon, but not in a huff—in tears.

Mme. Crowley, whose friends think she made a mistake in not calling herself Mme. Spapoli, or something equally Italian, was leader of the Gold-Dust Quartette, whose duty it was to tidy up things after the opera was over, says the Sunday "Telegraph."

Her baton was a scrubbing brush, and little did Mr. Hammerstein suspect as she went quietly about her work that she thought in music, the universal language.

Mme. Crowley can play the piano, her friends of the Gold-Dust Quartette say, like an angel, and they proved it after she had quit by leading her to the instrument, with Mr. Hammerstein's permission, and having her give vent to her feelings.

—But she wouldn't stay—not if Bonci did—and the impresario, not seeing his way clear to dispense with Bonci's services, had to let her go.

When Baci would come around in the afternoon for rehearsal she would follow him enraptured. It was all right so long as he didn't become pathetic, but when he did her tears mingled with the soap and water and she couldn't see to do her work. He was rehearsing for "Il Trovatore" when the climax came, and she threw up the sponge with the remark that somebody else would have to use it hereafter.

Margaret Hines, of the quartette, tried to get her to reconsider, but Mme. Crowley declared her heart was broken and she could not stand it any longer.

Later she told Mr. Hammerstein himself that, although she might be only a poor scrubwoman, she had her feelings, and that she couldn't have them bruised so often. She would get a job somewhere else and depend upon the penny arcade for musical inspiration.

"LA BOHEME" IN NEW ORLEANS.

**Brilliant Audience Acclaims Alice Nielson
and Florencio Costantino.**

NEW ORLEANS, Dec. 23.—A brilliant audience attended last week's performance of "La Bohème" at the San Carlo Opera and heard a performance which could not have been any better.

Florentino Costantino once more demonstrated the power and finish of his art, and added another triumph to his list of successes. His voice seemed even warmer in tone than usual and the fascination of his manner more pronounced.

Charming, as *Mimi*, was Miss Nielson, whose admirable interpretation of the rôle won her repeated recalls. The audience was delighted with her artistry, not only vocal, but histrionic.

Bertha Wesselhoeft Swift, soprano; Bertha Cushing Child, contralto; Clarence Shirley, tenor, and Stephen Townsend, baritone, presented to a Boston audience recently for the first time, Grace Wassall's Shakespearean song cycle.



Well-known Violinist, who is One of New York's most Successful Teachers

BROOKLYN HEARS "MESSIAH."

**Oratorio Society Under Walter Henry
Hall Sings at Baptist Temple.**

The Brooklyn Oratorio Society, Walter Henry Hall, conductor, showed at the Baptist Temple on December 18, when it gave to a large audience, under Institute auspices, its annual interpretation of "The Messiah," what fine results come from assiduous drill, founded on good voices, and what acquaintance does as between the conductor and the conducted.

Never did Mr. Hall's chorus respond more faithfully to his baton, and never did better soloists interpret the glorious arias and recitatives. Mary Stoddard has a delightful soprano voice; Rose O'Brien, the contralto, rendered "Come Unto Him" as few could; Walter Robinson, tenor, was excellent, as was Percy Hemus, the basso. F. Lamond did efficient work at the organ.

The first recital of the season by pupils of Westbrook Seminary, Me., was given recently. The rendering of each selection displayed considerable artistic ability by the pupils. Those who contributed were Misses Linton, Noyes, Anderson, Wales, Irving, Hatch, Kent, McKensie and Master Hude.

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MARCELLA SEMBRICH HAS CHRISTMAS TREE

PRIMA DONNA PLAYS THE GOOD
FAIRY TO FIVE LITTLE
NAMESAKES.

Lina Cavallieri Celebrates Her Birthday on the Same
Day—Her Rooms Transformed into Bower of
Roses by Floral Gifts of Fellow Artists.

Two of the Metropolitan Opera House songbirds celebrated Christmas in true festive fashion on Tuesday. Mme. Marcella Sembrich had a Christmas tree in her apartments at the Hotel Savoy for five little namesakes.

The quintette of diminutive Marcellas came early in the afternoon and stayed late. They were showered with beautiful gifts suited to their tender years, and their hostess was indefatigable in her efforts to entertain them. The great prima donna invented new games for her little guests, and was the merriest of the party. She proved herself a veritable fairy godmother.

Meantime, Mme. Cavallieri, in her apartments in the same hotel, was keeping the double feast of Christmas and her birthday. The Italian soprano came into the world with the dawn of a Christmas not so many years ago that she hesitates yet to tell the number. Because of her auspicious advent she was named Natalina (birth).

All day she received friends and gifts, and so many flowers came from her fellow artists that her rooms looked like a bower of roses.

COMPOSER'S HEIRS SUE.

Want Royalties for Production of
Donizetti's Works.

PARIS, Dec. 26.—An important case affecting dramatic authors is now before the Tribunal of Commerce. It is a test case brought by the heirs of the Italian composer, Donizetti. The rules of the Authors' Society stipulate that Paris theatres will pay authors' rights in the case of works which have long become public property. Thus Shakespeare and Moliere pay authors' rights as if they were still living authors.

The society lays it down that if these rights were not paid theatrical managers would be induced to produce pieces on which no rights were due, with the result that no living dramatists would get a chance. The society's rules on this subject also hold good in the case of musical composers.

When the grandnephews of Donizetti heard of these rules they made it known that if the Opera and Opera Comique paid rights in respect of Donizetti's pieces the said rights should be paid to the composer's heirs. They now claim a payment of \$10,000, and their action is against the Opera and Opera Comique, as well as the Authors' Society. If Donizetti's heirs win their case, the Authors' Society will be sued for other large amounts.

London had seventy-three operatic performances last Summer. Fifty-three were given in the season just closed, and these are to be followed by twenty-eight performances of German operas in February. The favorites during the latest season were "Madame Butterfly" and "Carmen," which had, respectively, ten and nine performances.

RETURNS AFTER HER SUCCESSSES ABROAD

Elena Kirmes, an American Girl Spend
Three Years in European
Study.

Boston, Dec. 24.—Elena Kirmes, whose home is in Melrose, Mass., has just returned from a very successful season of study and opera work in Italy. Miss Kirmes has a dramatic soprano voice of unusual quality, and during her three years of study abroad has developed into a won-



ELENA KIRMES

American Soprano who has just Returned to
her Home in Melrose, Mass., after Three
Years of Successful Study and Operatic Ap-
pearances in Italy

derfully good operatic singer. She is a master of fourteen operatic rôles, preferring the heavier works, although numbering in her repertoire several lighter works.

Miss Kirmes began the study of music as a child of twelve. For several years she received instruction from the late Mme. Long of this city. In 1903 Miss Kirmes went to Europe and has spent practically all of the time since in study in Naples under Carlo Sebastiani, one of the well-known opera directors on the Continent.

Miss Kirmes has already been heard in recitals in Boston, and will probably be heard more often in future. She made her debut in Naples in "Il Trovatore" and sings among other rôles "La Bohème," "Aida," "Cavalleria" and "Traviata."

Muggins.—"I hear you are having your daughter's voice cultivated."
Buggins.—"Yes, I'm afraid it can't be cured, so I am doing the next best thing."
—Philadelphia "Record."

"AIDA" AND "LUCIA" AT THE MANHATTAN

OSCAR HAMMERSTEIN INTRODUCES
ANOTHER TENOR TO HIS
PATRONS

Mme. di Cisneros also Makes First Appearance at
New Opera House—M. Bonci and Mme. Pinkert
in Donizetti Opera Delight Large Audiences.

ONE WEEK AT THE MANHATTAN

Wednesday, Dec. 19—"Aida;" Mmes. Russ, di Cisneros; MM. Bassi, Ancona, Arimondi, Mugnoz.
Friday, Dec. 21—"Lucia di Lammermoor;" Mmes. Pinkert, Severina; MM. Bonci, Minolfi, Mugnoz, Venturini.
Saturday, Dec. 22—Matinee—"Carmen;" Mmes. Bressler-Gianoli, Glibert, Trentini, Giaconia, MM. Dalmores, Renaud, Glibert, Daddi, Brag.
Evening—"Faust;" Mmes. Donald, Giaconia, Lejeune; MM. Altschensky, Ancona, Arimondi, Fossetta.
Monday, Dec. 24—"Lucia di Lammermoor," with M. Sevelhac in the cast.
Tuesday, Dec. 25—"Aida," with the same cast as at first performance.
Wednesday, Dec. 26—"Carmen" with Mme. Donald in the cast.

The production of Verdi's "Aida" at the Manhattan Opera House, on Wednesday of last week, must rank as one of the most notable successes that Mr. Hammerstein has as yet placed to his credit. One of the largest audiences present since the opening night of the season expressed its satisfaction with enthusiastic demonstrativeness.

That Mr. Campanini conducted is sufficient indication that the performance was carried through with splendid vitality and spirit. The chorus sang with good volume of tone and accuracy of pitch, the orchestra acquitted itself most creditably, while the cast was especially interesting on account of the appearance of Amadeo Bassi, a new Italian tenor, in the rôle of Radames, and of Eleanor di Cisneros, remembered as Eleanor Broadfoot, of the Metropolitan, during the Grau régime, who sang *Ameris*.

Mr. Bassi, while not a Bonci or a Caruso, made a decidedly favorable impression. His voice is sweet and powerful, well cultivated and brilliant in its higher register. His impersonation of the part was especially worthy of note, in view of the fact that he had never sung it before, and first began to study it on the voyage from South America to New York.

Mme. di Cisneros was an imposing figure as the *Egyptian Princess*. She displayed a mezzo-soprano of good quality in the upper tones, but weak and ineffective in the lower ranges.

Mme. Russ invested the title rôle with dramatic fervor, but her singing was marred by a disagreeable tremolo. Mr. Anconi's *Amonasro* and Mr. Arimondi's *Ramfis* were thoroughly artistic and satisfactory.

The audience's enthusiasm reached its climax at the conclusion of the second act, when, in response to insistent shouts for the "Maestro," Mr. Campanini was compelled to join the bowing artists before the curtain. Then Mr. Hammerstein was de-

manded, and the impresario's appearance was the signal for an outburst of cheers, accompanied by the waving of many handkerchiefs.

The revival of Donizetti's "Lucia" on Friday night enabled both Mme. Pinkert and Mr. Bonci to add to their previous triumphs. Mme. Pinkert's remarkable facility in coloratura passages was displayed in the mad scene in a manner that won her an ovation. Her work in the sextette was also admirable. The instability of her voice in smooth cantilena phrases, however, again detracted from the complete artistic effect of her singing.

Mr. Bonci's exquisite voice and artistry were displayed to best advantage in the rôle of *Edgardo*. The finesse of his phrasing and his vocal purity and agility delighted the audience. Mr. Minolfi, the new baritone, who sang *Ashton*, was evidently ill at ease. Fernando Tanara conducted in a manner that gave general satisfaction.

At the Saturday matinée Maurice Renaud gave a fine performance of *Escamillo* in "Carmen." His rich baritone and admirable control of it, supplemented by his dramatic gifts, gave genuine pleasure to the most critical art lovers. Mme. Bressler-Gianoli and Mr. Dalmores repeated their former successes in the title rôle, and that of *Don José*, respectively.

In the evening a large audience again enjoyed Mme. Donald's refreshing *Marguerite*. In "Lucia di Lammermoor," on Monday, Paolo Sevelhac was a welcome substitute for Mr. Minolfi as *Ashton*; otherwise, the cast was the same as on Friday. On Christmas night a large audience heard the repetition of "Aida," and on Wednesday Mme. Donald's return to the cast of "Carmen" was warmly approved by the admirers of her *Micaela*.

Mr. Conried Improving.

Heinrich Conried, who has been suffering from inflammation of the sciatic nerve for the past few weeks, will, it is expected, return to his duties at the Metropolitan Opera House during the latter part of next week. Mr. Conried has been confined to his home for about ten days, and, although he has suffered considerable pain, his ailment has at no time been serious.



Scene—A Boardinghouse.

Wife.—"Why do you always sit at the piano, David? You know you can't play a note!"

David.—"Neither can anyone else, while I am here!"—"Punch."

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COMING SEASON 1906-7

CHRISTMAS MUSIC IN NEW YORK CHURCHES

WELL-KNOWN SOLOISTS APPEAR
WITH CHOIRS AND
ORCHESTRAS.

Interesting Programmes Arranged by Organists and
Musical Directors in Observance of Holiday—
Many Notable Works Performed.

Music in the New York churches, always of a high order of excellence and playing an important part in the services, naturally received a large share of attention during the past week. For Sunday as well as for Christmas Day special programmes were arranged by the various organists, choirs were augmented, additional soloists engaged and in many cases instrumental music added for the occasion.

At the Church of the Transfiguration, on East Twenty-ninth street, where the music is under the direction of James Potter Dod, an orchestra of sixteen pieces was added to the regular choir. Smart's Processional "Angels from the Realms of Glory," Novello's "Adeste Fideles," Dvorak's Eucharistic Office in D and Gounod's "O Salutaris Hostia" were some of the numbers of the Christmas service.

Willis Howard Alling, organist, and John C. Dempsey, choirmaster of St. Mark's on Second avenue and Tenth street, arranged a programme on which Dudley Buck's tone poem for organ, "Holy Light," the anthem "Three Kings Have Journeyed," by Peter Cornelius, Mendelssohn's Hymn 51, the "Sanctus," from Gounod's "Messe Solennelle," Barnby's "Nunc Dimittis" and Dubois's organ postlude, "March of the Magi Kings," were the offerings of greatest interest.

At the Fifth Avenue Brick Church Fifth avenue and Twelfth street, where the organist is William C. Carl, the choir was augmented for both Sunday and Christmas services. Sweelinck's carol "Hodie, Christus Natus Est," Guilmant's "Noel Ecossais," "Noel Espagnole" and "Noel Polonais," the old German "Silent Night, Holy Night," and a large portion of the "Messiah" besides other good things, were rendered.

At the Fifth Avenue Brick Church under the direction of S. Archer Gibson, and with Edward Johnson as tenor soloist, were given Haydn's "The Heavens Are Telling," Tchaikowsky's "O Holy Night," Saint-Saëns's "Christmas Oratorio," Adam's "Cantique de Noel" and a Christmas service of old carols.

Handel, Mendelssohn, Rossini, Schumann, Bach, Saint-Saëns, Mascagni, Barnby and Gounod composed a notable programme for the Madison Square Church, while a service of more modern music was presented at the Forty-second Street Presbyterian Church with Genevieve Clark Wilson as soprano soloist and Bruno S. Huhn, as organist and choirmaster.

Florence Hinkle and Adah Campbell Hussey sang at the Collegiate Church, on West Seventy-seventh street, Marie Zimmerman, Gertrude Stein Bailey, Ion Jackson and Julian Walker at the Collegiate Church of St. Nicholas, where

London Critics Enthusiastic in Praise of Bispham's Work

LONDON, Dec. 24.—The London papers are unanimous in their praise of David Bispham's latest work in "The Vicar of Wakefield." The "Times" says:

"The chief honors are Mr. Bispham's; he is a finely picturesque figure, and his best song, the famous 'Elegy On a Mad Dog' (sung, by the way, by Bill in the novel), went with great spirit. The bringing in of the chorus during its progress was perhaps a necessary concession to popular taste. No representative of *Olivia*, not even Ellen Terry herself, can have been more delightful than Miss Isabel Jay, who wins all hearts with her grace and distinction of style, and sings the pretty music with infinite skill. The audience was most enthusiastic, calling for Mme. Liza Lehmann as well as the principals at the end. We may be sure that through the Christmas holidays, and long after they are over, the piece, with its refinement, simplicity, and easy charm, will attract many hearers, both young and old."

The "Morning Post" says: "The chief interest naturally centres round the figure of the *Vicar*, who found a sympathetic exponent in David Bispham. He has many interesting songs, including a descriptive setting of 'The Mad Dog,' and a very pleasing number, 'Go, Fortune,' in which *Dick* joins, and he sings them all well. He, moreover, looks the part of the sturdy Churchman, and has a good counterfoil in Mrs. Theodore Wright as Mrs. Primrose."

The "Standard" comments upon the opera as follows:

"With memories of Irving and Ellen Terry in this very play—and it is safe to say that with these exponents the 'Vicar of Wakefield' as a play was once and for all historically complete—it is only praise of the highest kind to say that David Bispham, an actor, by the way, before he ever was a singer, played with a dignity and a reserve that at once placed the interesting work on a perfectly safe plane."

The "Globe" critic observes: "Throughout the score is written on a high plane, and is the work of a skilled and conscientious musician. David Bispham sings the music of the *Vicar* like the accomplished artist that he is, and his polished style and admirable phrasing do perfect justice to the music. He makes a lovable and picturesque figure of the old clergyman, and, especially in the third act, when he returns cloaked and hatted from the search for his daughter, looks exactly like John Milton."

The "Evening News" says: "So at last we have a real English opera!"

Horatio Parker has charge of the music, and Albert P. Quesnel and Gwilym Miles at the Church of the Divine Paternity.

At Calvary M. E. Church on West 129th street, Handel's "Messiah" was given with a choir of thirty voices and junior chorus of eighty children, under the direction of Alfred G. Cornell. The same work was produced at the Broadway Tabernacle on Fifty-sixth street, under Walter C. Gale.

Excellent also were the offerings at the Church of the Holy Communion, Sixth avenue and Twentieth street,



DAVID BISPHAM

Distinguished American Baritone Who Has just
Created a Sensation in London through His
Appearance in "The Vicar of Wakefield"

That is what made the evening momentous to me. We have disproved, as I knew we eventually should, the assertion that opera could find no home and source in England, that we could not extend our approbation beyond oratorio and ballads. We have shown that Balfe is not to be our only and last word. We have at last and triumphantly asserted—by the success of 'Amasis' and the revival of 'The Yeomen of the Guard' at the Savoy, and now by the triumph of 'The Vicar of Wakefield'—that the reign of musical comedy, that trivial, incoherent, flaccid, ridiculous, degrading, artistic anachronism is over."

Trinity Chapel, the Church of Zion and St. Timothy, on West Fifty-seventh street Church of St. John the Evangelist, on West Eleventh street; Holy Trinity, Brooklyn, and many others, too numerous to mention.

Mme. de Cisneros for Covent Garden.

Eleanore de Cisneros, one of Oscar Hammerstein's singers at the Manhattan Opera House, was engaged on Wednesday to become one of the contraltos at Covent Garden for the next five years.

BOSTON APPLAUDS EMILIO DE GOGORZA

WELL-KNOWN BARITONE HEARD IN
CONCERT AT CHICKERING
HALL.

Bessie Bell Collier and Alice G. Elbridge Lend Able
Assistance in Programme of a High Order of
Artistic Merit—Large Audience Demonstrative.

Boston, Dec. 24.—At the concert in Chickering Hall yesterday afternoon a large audience enjoyed the singing of Emilio de Gogorza and the playing of Bessie Bell Collier, violiniste, and Alice G. Elbridge, pianiste, who were associated with him in the programme.

Of Mr. Gogorza's fine baritone and breadth of musical understanding and style there seems to be nothing new to say. On his first appearance he sang Caldara's "Come raggio di Sol," Martini's "Plaisir d'Amour" and a recitative and aria from Gluck's "Iphigenie en Tauride." His second group contained five French songs, including Faure's "Rencontre," Dubois's "Par le Sentier" and Godard's "Embarquez vous," in which his purity of diction was admirable; and for his last group he gave Korbay's "Marishka," Tours's "Mother o' Mine" and Horatio Parker's "The Lark Now Leaves Its Wat'ry Nest."

The last-mentioned number was sung with especial charm, while the tender feeling in "Mother o' Mine" was expressed with such appealing effect that the song had to be repeated. Mr. de Gogorza was recalled many times after the different groups.

Miss Collier, who is a pupil of Franz Kneisel, revealed a warm, sympathetic tone and a notable degree of artistic taste and genuine musical feeling in Schumann's "Gartenmelodie," the romance, opus 27, by Ries, and Schubert's "L'Abeille." Wieniawski's polonaise gave her opportunity for the display of an advanced technique which, combined with her natural gifts, makes her a most promising young artiste.

Miss Elbridge gave refined performances of "Lucia," an unfamiliar composition by Verdi for left hand alone, and a barcarolle by Leschetizky. She also played Liszt's popular polonaise in E major with spirit and vim.

PUPILS IN RECITAL.

Weil School of Music Gives a Christmas
Young People's Concert.

HALIFAX, Dec. 24.—The Christmas recital of the Weil School of Music took place on Saturday afternoon at the school and was a decided success, so much so that the young people's recitals will be made a regular monthly feature of the school after the holidays. Barbara and Marie Ogle, Edith Whitman, Elfreda Josey, Elfreda Baker, Edith Arnold, F. Connors, Marion Seaman, Dorothy Cameron, Greta Ogle, Mary Donahoe, Helen Sterns, Thirzer Craig, L. Creighton, Aileen Johnson, Marjorie Crump, Margaret Grant, Jerry Creighton and Lillian Lawrence participated.

These recitals are informal in character, and are chiefly intended for the pupils themselves, giving them experience in playing before others, and creating a musical atmosphere that is of great value.

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Sol Marcosson gave a violin recital on Monday, at Westminster College, New Wilmington, Pa.

The new organ of the South Congregational Church, Grand Rapids, was recently installed and dedicated by C. N. Colwell, assisted by Mrs. Hughart and Florence Fallass.

Alfred Appling Butler, who is making a concert tour of the United States and Canada, gave the free organ recitals at Carnegie Music Hall, Pittsburgh, on December 15 and 16.

Portland, Ore., musicians have raised the amount of \$400 for the MacDowell fund. Several of the larger clubs gave the bulk of it; the balance was made up by individual gifts of \$1 and upwards.

Lillian Curry Morton of St. Paul gave a studio recital recently, assisted by Louise Michaud, soprano, and four of Miss Michaud's pupils, Helen Romans, Charlotte Michaud, Marion Gall and Gretchen McDowell.

Among the recently formed musical organizations in Seattle, is the Seattle Male Quartette, composed of Herbert Williams, tenor; F. P. Paul, second tenor; M. M. Grout, first basso, and W. F. Anderson, second basso.

Prof. Henry Dike Sleeper of Smith College gave his annual organ recital recently. He was assisted by Sarah Hamilton, pianiste, and Ilma Schadee, soprano. The whole programme was greatly appreciated by the audience.

The third ensemble concert in the series given by Mrs. Boris L. Ganapol, pianiste, and Edmond Lichtenstein, violinist, took place Friday of last week at the Detroit Home and Day School. Vesta Lockard, contralto, assisted in the interpretation of the programme.

Florence Hinkle, May Walters, William Pagdin and Henri G. Scott were the soloists at the performance of the "Messiah" given on December 18, at the First Methodist Episcopal Church of Germantown, under the direction of the choirmaster and organist, Mr. O'David.

The pupils of Ernest Bolling, Richmond, Va., presented an enjoyable musicale at his residence, Saturday afternoon of last week. Those who contributed to the programme were Roberta Mitchell, Erina Hinchman, Ethel Toone, Carlyn Nachman, Evelyn Richardson and Winston Bolling.

Windsor, Mich., lovers of classic music showed their appreciation of Dr. Davie's efforts to present their favorite selections, by his organ recital at All Saints' Church, Monday night, in large numbers. The doctor rendered the interesting programme in his usual masterly style.

The MacDowell Club of Los Angeles recently commemorated the birth of Beethoven, the programme being devoted to works by that composer and interpreted by Marie Schumann, Pearle Whetstone, Anna Judge, Bertha Fryer, Helen Spencer, Helen Martin and Lily Linck-Branau.

The initial concert of the Bischoff course of five was given recently in Washington, D. C. Among the selections rendered was Lehman's "In a Parisian Garden" delightfully sung by Mrs. Clifton Andrews, soprano; Nettie A. Sellman, contralto; Herbert Smock, tenor, and R. B. Merrell Hopkinson, basso.

The first "popular concert" by the Minneapolis Symphony Orchestra was popular both in its programme and its prices, and the first of a series that is expected to go far toward spreading the pleasure and benefit of good music in Minneapolis, was given Sunday in the Auditorium. Mrs. W. N. Porteous, the local contralto, was the soloist.

An innovation in the musical work of the Woman's College of Frederick, Md., was a Christmas Organ Recital given last week, in College Hall, by Laura Grant Short, organ instructor at the college. Mrs. Short's numbers were those played by Guilment in Paris, at the Trocadero, representing the special Christmas music of various countries.

A concert was given by the Children of Mary Society of San Fernando Cathedral, San Antonio, Tex., on December 15, at Casino Hall. Despite the bad weather the hall was well filled. The programme rendered was marked by especially good features. The solos given by Mrs. Edward Hoyes were excellent, and won the singer repeated recalls.

Mr. and Mrs. William Webb gave a delightful musicale at their home in Newark, on Tuesday evening, in honor of Mrs. Tolbot of Dayton, O., who is an accomplished musician. Mr. Judson and Miss Kibler, Mr. No'd and Miss Hirschberg participated in the informal programme. Mary Neal and Sabina Hirshberg accompanied the vocal numbers.

As is fitting for the time of the year, sacred music formed the major portion of the programme of the St. Cecilia Society of Grand Rapids, Mich., on December 16, prepared by Clara Goodman and interpreted by Miss Goodman, Mrs. Van Etten, Mrs. Loomis, Miss Horner, Miss Ward, Henrietta Krause, Miss Keyes, Mrs. W. J. Millen, Miss Van Buren, Miss Shattuck, Miss Rasch and Mrs. C. E. Fink.

An interesting concert was given Friday evening of last week at the Auditorium, Cincinnati, under the auspices of the Teachers' Club. Blanche Deering rendered several excellent violin selections and accompanied the vocal numbers of Florence Ackley, whose "Jewel Song" displayed her voice to good advantage. Ross Hickernell's cornet solos were also applauded.

The annual Winter concert of the musical club of the Massachusetts Institute of Technology was held in the New Century Building, Boston, on Tuesday evening of last week. One of the most interesting numbers on the programme was Abbot H. Thompson's rendition of Liszt's cello solo "O Love so Long." The vocal selection by William B. Jenkins was also well received.

The advanced pupils of Dr. Edward Fisher presented an interesting programme recently in the Conservatory Music Hall, Toronto. Several of the favorably known younger pianists of that city participating, the concert showed every evidence of artistry. Among the selections rendered with Saint-Saëns's G Minor Concerto by Mary L. Caldwell with Mabel Boddy at the second piano. Others who contributed were Hazel Ireland, Gwendolyn Daville, Gladys Daville, Annie M. Connor, May Stockwell and Nora M. Hayes. Mrs. Ernest Paine sang Grieg's "The Princess."

The first of a series of organ recitals during the Winter months was given at the Church of the Messiah, Detroit, Mich., by the organist, Frank Bradley, on December 18, and was largely attended. His programme included "March of the Israelites," Costa; "Cantilene," Wheelodon; "Romance" in D flat, Lemaire march and chorus from Wagner's "Tannhäuser," "Melody" in F, Rubinstein; "Träumerei," Schumann; Batiste's pleasing "Andante" in G, and a Christmas overture by Wm. Ashmall, which was well executed and showed to advantage the resources of the beautiful pneumatic organ.

At the Christmas concert of the Orpheus Club, given Tuesday evening in Ye Liberty Theatre, Oakland, Cal., under the direction of Edwin Dunbar Crandall, the principal soloist was Mary Adele Case, contralto. The soloists from the membership of the club were Vail Bakewell, I. P. Jones, Ernest H. McCandlish, tenors; Lowell Redfield, baritone, and Henry L. Perry, basso. The chorus selections included King Olaf's Christmas, by Buck; "Land-Sighting," Grieg; "Idylle Mongolienne," Stevenson; two selections by the local composer, H. J. Stewart, "Moonlight" and "Song to Robin Hood," and Adams's "Cantique de Noël," for tenor solo and chorus.

The Art Society of Pittsburg, at its third reception of the season, in Carnegie Music Hall, presented to its guests Victor Kolar, a resident of this city and one of the first violinists of the Pittsburg Orchestra. Mr. Kolar, who is a pupil of Dvorak, presented two movements from the concerto in A minor for the violin by this master. Herbert Witherspoon, who also appeared, was as usual delightful.

The eighteenth concert of the people's free series was given in East End Carnegie Hall, Pittsburg, recently, by the Mendelssohn Trio, composed of Carl Bernthaller, pianist; Frank Kohler, violinist, and Fritz Goerner, cellist, assisted by Grace Hall-Riheldaffer, vocaliste.

TALENTED YOUNG CHURCH SOLOIST

May Glynn, a Pupil of Mme. Ogden Crane is a Singer of Considerable Promise.

May Glynn, now soloist at the Church of the Annunciation in Harlem, has attracted considerable attention and favorable comment from music critics. Her rendering of the "Ave Maria" from "Cavalleria Rusticana," last Sunday, was exceptionally fine. At the Christmas service she sang Gounod's "Ave Maria."



MAY GLYNN
Talented Singer, Now Soloist at the Church of the Annunciation in Harlem.—She is a Pupil of Mme. Ogden Crane.

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Miss Glynn will also appear at a pupils' concert at the Waldorf-Astoria, the latter part of January.

A chorus of 65 voices of the Perkiomen Oratorio Society rendered Handel's oratorio, "The Messiah," at the Perkiomen Seminary, Pennsylvania, Pa., last week, before an audience which crowded the Auditorium. The soprano soloist of the occasion was Eleanor Potter Weirich, the accompanists, Irene Schwartz and Florence Shelley. Professor W. L. Hartman sang the basso parts; Frances E. France, the contralto, and Charles Taume, the tenor.

The pupils of Fred G. Ellis of Omaha, assisted by Frank Strawn, pupil of Mr. Borghum, and Charles Havecek, pupil of Robert Cuscaden, rendered an excellent programme recently.

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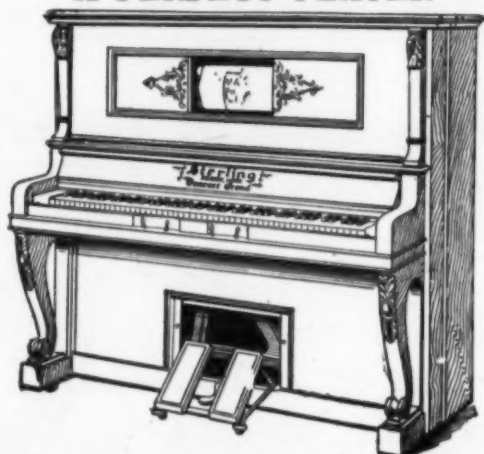
1. Individuals

Aldrich, Perley Dunn—Philadelphia, December 31.
 Anthony, Charles P.—Washington, January 5 and 10.
 Dethier, Edouard—Brooklyn, December 29.
 Fagnani, Guglielmo—Brooklyn, December 29.
 Fine, Beatrice—Orange, N. J., January 2; Bridgeport, Conn., January 3.
 Gogorza, Emilio de—Minneapolis, January 4; Worcester, Mass., January 8; Springfield, Mass., January 9; Mendelssohn Hall, N. Y., January 10.
 Gruhler, Henry A.—Philadelphia, January 7.
 Hageman-van-Dyk, Rosina—Carnegie Hall, New York, January 3.
 Hall-Riheldaffer, Grace—Pittsburg, December 28.
 Hamlin, George—Cleveland, January 10.
 Hinkle, Florence—Philadelphia, January 7.
 Hollinshead, Marie—Montreal, January 11.
 Hollman, Joseph—St. Paul, January 8.
 Horszowski, Mieczyslaw—Carnegie Hall, New York, December 30.
 Johnson, Edward P.—New York, December 30; Boston, January 8.
 Kreisler, Hugo—Philadelphia, January 7.
 Lhevinne, Josef—Carnegie Hall, New York, January 1.

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Macmillen, Francis—Indianapolis, January 2; Chicago, January 3, 5 and 6; Elgin Ill., January 8; Rockford, Ill., January 9; Bloomington, Ill., January 10; Decatur, Ill., January 11.

Maconda, Charlotte—Philadelphia, January 9.

Melba, Nellie—Buffalo, January 7.

Miles, Gwilym—Indianapolis, January 7.

Miller, Christine—Steubenville, O., January 4.

Nordica, Lillian—Brooklyn, December 29; Boston, January 5 and 7; New York, January 8; Washington, January 10.

Pagdin, William—Philadelphia, December 28.

Rider-Kelsey, Corinne—Philadelphia, December 28.

Rogers, Francis—Washington, January 4; Providence, R. I., January 11.

Rosenthal, Moriz—Baltimore, January 2; Washington, January 3; Indianapolis, January 7; St. Louis, January 8; Detroit, January 10; Chicago, January 11.

Samaroff, Olga—New York, December 29; Boston, December 31; Bridgeport, Conn., January 2; Holyoke, Mass., January 5; Cleveland, O., January 8; Pittsburgh, January 10; St. Louis, January 11.

Schecker, Edouard—Philadelphia, January 7.

Schroeder, Hans—Milwaukee, January 6.

Schumann-Heink, Ernestine—Salt Lake City, December 31; Boise City, January 2; Seattle, Wash., January 5; Portland, Ore., January 7; Tacoma, Wash., January 8; Victoria, Wash., January 9; Vancouver, B. C., January 10.

Szumowski, Antoinette—Boston, January 10.

Thomson, Cesar—New York, January 1; Washington, January 4.

Witherspoon, Herbert—Mendelssohn Hall, New York, January 10.

Yaw, Ellen Beach—Greenville, January 1; Vicksburg, Shreveport, January 3; Dallas, Tex., January 7; Fort Worth, January 8; Waco, January 9; Houston, January 11.

2. Orchestras and Bands

Boston Symphony Orchestra—Boston, December 28, January 4 and 5; Philadelphia, January 7; Washington, January 8; Baltimore, January 9; Brooklyn, January 11.

Boston Symphony Quartette—Mendelssohn Hall, New York, January 11.

Cincinnati Symphony Orchestra—Cincinnati, December 28 and 29, January 11.

Flonzaley Quartette—Mendelssohn Hall, New York, January 9.

Jordan Hall Orchestra—Boston, January 10.

Kneisel Quartette—Chicago, January 2; Mendelssohn Hall, New York, January 8.

Longy Club—Boston, January 2.

Olive Mead Quartette—Cleveland, O., January 10.

Montreal Symphony Orchestra—Montreal, January 11.

New York Symphony Orchestra—New York, December 29 and 30; Philadelphia, January 2; Chicago, January 6; Milwaukee, January 7; Washington, January 10; Detroit, January 11.

New York Philharmonic Orchestra—New York, January 4 and 5.

People's Symphony Orchestra—Carnegie Hall, New York, December 28.

Philadelphia Orchestra—Baltimore, January 2; Washington, January 3.

Pittsburg Orchestra—Buffalo, January 7.

Sousa's Band—New York Hippodrome, January 7; Naugatuck, Conn., January 8; New Haven, January 8; Worcester, Mass., January 9; Boston, January 10; New Bedford, Mass., January 11.

St. Paul Symphony Orchestra—St. Paul, December 30, January 1, 6 and 8.

Theodore Thomas' Orchestra—Chicago, December 28, and 29, January 11.

Women's String Orchestra—Boston, January 2.

3. Operatic Organizations

"Madam Butterfly"—Cincinnati, December 24 (week); Cleveland, December 31 (week); Akron, O., January 7; Youngstown, O., January 8; Wheeling, W. Va., January 9; Springfield, O., January 10; Indianapolis, January 11.
 "The Student King"—Garden Theatre, New York, indefinite.
 San Carlo Opera Company—Henry Russell, director, New Orleans, November 20, ten weeks.

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4. Future Events

December 28—"The Messiah," Mozart Club, Pittsburg.

January 4—"The Messiah," City Choral Club, Steubenville, O.

January 9—Apollo Club Concert, Boston.

What the Gossips Say

Sarasate, the Spanish violinist, frequently reproves inattentive audiences.

Once, while playing at a private concert, he observed a lady talking animatedly and abstractedly fanning herself to the same tempo as her utterances. He suddenly stopped playing and exclaimed loud enough for the entire room to hear:

"Ah, madam, how can I play in two-four time when you are beating six-eight?"

There was quiet thereafter.

Mme. Nordica says that the prettiest compliment she ever received in her life was paid her by a cowboy after a concert in Texas.

A snowstorm came on, and she had forgotten to bring her warm overshoes. A cowboy in the audience volunteered to fetch them for her. She accepted the offer gratefully. To her surprise, he brought only one and had to return for the other. Nordica, in thanking him, expressed her regret that he had to make two journeys for her.

"Don't mention it, ma'am," returned the cowboy; "I'm real sorry you are not a centipede."

Many distinguished men have been totally deficient in regard to a sense for music. Among the unmusical ecclesiastics was the late Dean Hook, who was entirely unable to distinguish one tune from another.

When he was dean of Chichester the cathedral choir boys were on one occasion singing some hymns in the venerable close, when they began "All People That on Earth Do Dwell" to the tune of "Old Hundred," it was observed that the dean, who was standing at his study window, immediately removed his skull cap.

He had mistaken the tune for "God Save the Queen."

Berlioz, the eminent French composer, had a caustic wit. He could not endure Bach, and he used to call Handel "a big hog," a "musician of the stomach." For this he was paid out by Mendelssohn, who declared that after touching a score of Berlioz, soap and water were necessary.

Berlioz, however, had a musical hero, and that hero was Beethoven. Touch Beethoven irreverently and his ire was kindled.

There is a certain passage for the double basses in one of the master's scores which was at one time believed to be almost impossible of execution. When Habeneck once conducted a performance of this work in Paris he gave the passage in question to the 'cellos.

Berlioz, who was present, met Habeneck soon after and asked him when he meant to give the passage as Beethoven intended it to be given.

"Never as long as I live," said Habeneck.

"Well, we'll wait," replied Berlioz. "Don't let it be long."

One day three friends in Paris were taking a walk together.

"I should like to have an exquisite lunch," said one of the three.

"I should be satisfied with a lunch," said the second, "which is a little short of being exquisite."

"And I," remarked the third one, "should be content with any kind of lunch."

Unfortunately, none of them was possessed of the necessary money. Presently one of the trio was struck by an idea. He led his friends to a music publisher and made him an offer:

"Buy from us a song. This gentleman wrote the text; that one set it to music, and I shall sing it, as I am the only one of us with a good voice."

"Well, sing it for a trial," replied the publisher.

The young man complied, and the publisher seemed to be satisfied. He paid them three dollars for the song, and the friends hastened joyfully to a restaurant.

The author of the text was Alfred de Musset, the musician was Monpou, and the singer, Duprez.

"The Andalusian Girl," which was thus bought and paid for with three dollars, yielded the publisher \$8,000.—"Harper's Weekly."

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